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OF AMERICA

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OF WASHINGTON, AFFILIATED WITH THE
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"SOUTH ROOM—GREEN STREET," Painted by Daniel Garber

Awarded the First William A. Clark Prize, of \$2,000, and the Corcoran Gold Medal. From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIII

JANUARY, 1922

NUMBER I

CONTEMPORARY AMERICAN PAINTING AT THE CORCORAN GALLERY OF ART

By VIRGIL BARKER

TO judge from this exhibition, American painting is very much alive. The majority of the elder generation are still going ahead; those of radical tendencies seem different not from wilfulness but from conviction; and the painters of the immediate future are well to the fore. This will in all likelihood prove to be the exhibition of the year—the most nearly comprehensive in range and the most nearly adequate in quality. Best of all is the way in which it bears out the saying that delight is the soul of art.

Fortunately the pleasures that normal human beings habitually obtain from pictures are too varied in their nature to be confined by that narrow word "aesthetic." In the life of most people there is no pure and unmixed aesthetic emotion; what passes for such can be analyzed into more than a dozen different other things. The interest of

Trumbull's "Signing of the Declaration of Independence" lies not in its pattern or color but in its faithful likenesses; and if pilgrims ever come from afar to see the Peacock Room, they will not for that reason experience any emotion that can be accurately called aesthetic. On the other hand, those who have most nearly succeeded in living out the theory of an exclusive aestheticism have to that degree made art trivial and themselves ridiculous. Instances in point are the performances of the Wildean imitators in the London of Victoria and the more recent posturings of our own rebellious youths before imported notorieties. No healthy person wants to be a silly aesthete falling into affected rhapsodies before peculiar paintings; one would prefer not to bother with art at all than thus to forego one's sense of humor. When one goes about to look at pictures for enjoyment, the sensible



"INTERIOR WITH FIGURE," Painted by Burtis Baker

Awarded the Second William A. Clark Prize, of \$1,500, and the Corcoran Silver Medal. From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.

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thing is to rule out of the discussion that complicated abstraction called "Aesthetics." Just as there are ninety-nine ways of painting, and all of them good, so there are nine hundred and ninety-nine reasons for looking at pictures, and all of them are good.

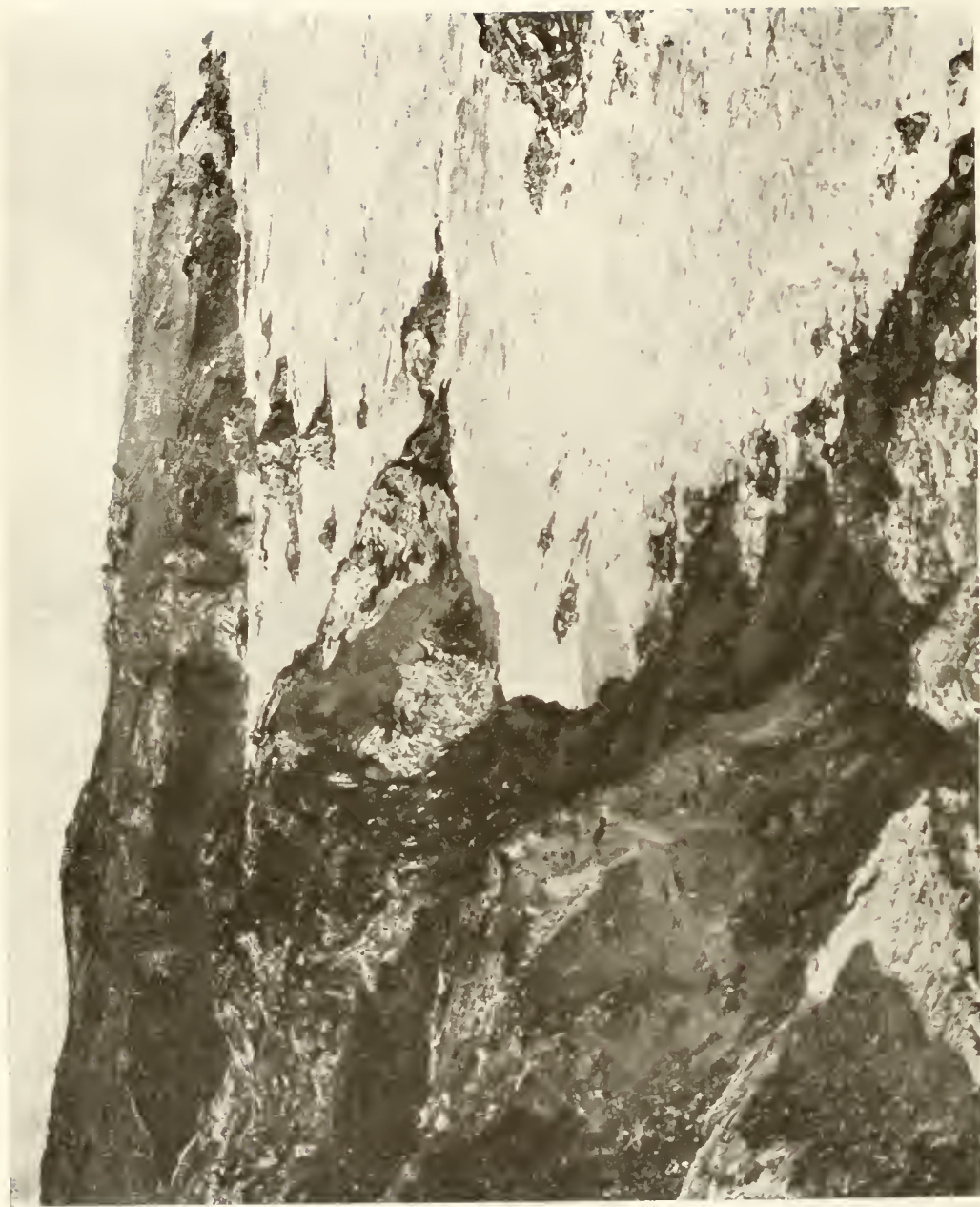
Therefore, when the Corcoran's Eighth Exhibition is described as delightful, that word must be understood to include all the pleasurable sensations to be had from good pictures; for the exhibition reveals a very great variety of subject and method. Some pictures have surfaces of the traditional, not to say archaic, smoothness; and others have surfaces which vary from rough to rugged. Some are of pretty girls and charming children, and some are of ugly men and creatures outside of experience. Here are both prosaic and poetic renderings of nature; here are pictures which heartily accept appearances as a sufficient motive, and others which embody visions entirely subjective. Here are pictures gay and sombre, sprightly and reposeful, showy and reticent. And among them all there is hardly one without some quality of interest, hardly one intended merely for immediate effect upon the careless eye and shallow mind. The exhibition will attract everybody except those who seek under the guise of painting blatant vulgarisms or esoteric hieroglyphics.

Inevitably there are a few pictures which, in spite of the contemporaneity of their makers, seem strangely out-of-date. Even in our time a few men practice the outworn virtues of tight drawing, thin color, and falsely monotonous light. They neither paint with the brush, as distinguished from coloring drawings, nor attain full-bodied pigment, as distinguished from a wash of color, nor realize a naturally colorful light, as distinguished from a

studio fiction. The painter of today who attempts to disregard these characteristically contemporary aims, and who does not substitute for them a redeemingly personal vision of the world, cannot hope to win an honored place in the artistic history of our time.

This disregard does not necessarily arise from mere years and failing powers, for it is a question not so much of age as of alert sensibilities. Several of our oldest men are among the youngest painters; they hold to their youth by virtue of the freshness of their vision and their continually increasing success with the special problems just indicated. Melchers and Benson have a great deal as yet unattained by Frank Swift Chase and Harry Leith-Ross. The work of the latter pair is not or a sort to be belittled by the indulgent praise which is awarded to precociousness, for it is in itself sound and admirable; but even with so much to their credit towards the beginning of their careers, these two have a lifetime of effort before them if they are to attain the rank of their elders.

The exhibition emphasizes the fact that, aside from those who use painting to convey peculiarly personal conceptions and who in every age are apart from their contemporaries, the predominant concern of this generation of American painters is with the problem of light. From the first item of the catalogue, Costigan's "Springtime," to the last one, which is Reynolds Beal's "Tampa Fishing Boats," the thing that constantly recurs is light, light, light—indoors or out, brilliant, subdued, or dusky, but always light. The painters of landscape and marine, of figure and still-life, for the most part rely upon the atmospheric envelope of their subject-matter to make their pictures.



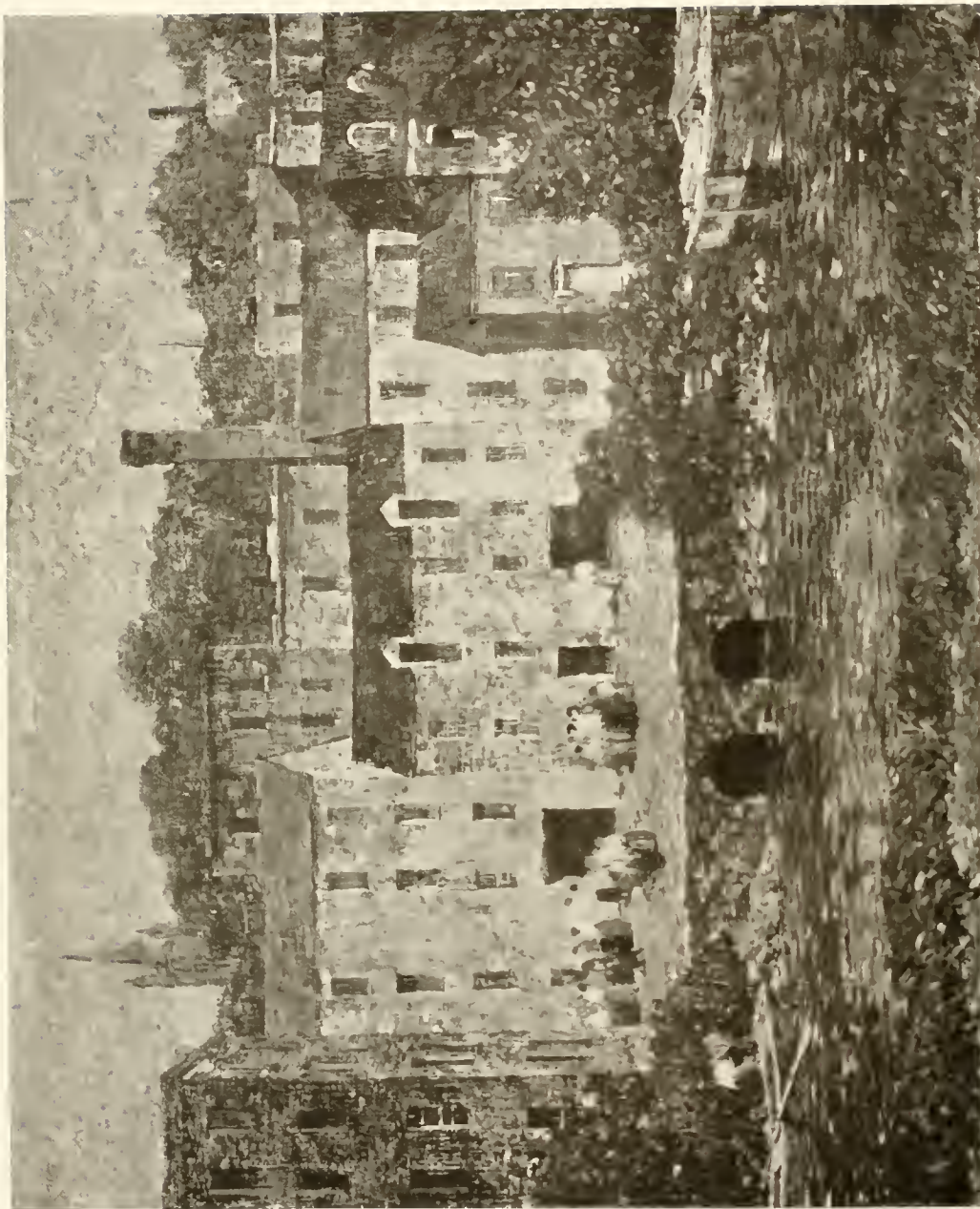
"CLIFF SHADOWS," Painted by W. Elmer Schofield

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.



"THE ROAD TO THE RIVER," Painted by Edward W. Redfield

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921.
The Corcoran Gallery of Art, Washington, D. C.



"MILL VALLEY," Painted by Robert Spencer

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921.
The Corcoran Gallery of Art, Washington, D. C.



"BENEDICTION," Painted by Willard L. Metcalf

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.

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Charles H. Davis, in his sixty-fifth year, is still searching for the best way of rendering light; Felice Waldo Howell, not yet in her twenty-fifth year, is engaged in the same quest. Hobart Nichols, Aldro T. Hibbard, Henry G. Keller, and many others are tracking down and capturing the thousand variants of natural light. Childe Hassam's great reputation is based principally upon his rendition of light; but his two pictures here, while they show traces of the old skill in this respect, do not reach the level of previous works. "The Play of Light" is spoiled by a wooden figure, and the mannikins in "Easthampton Elms" are inexplicably stiff and elongated; but the main trouble is the mistake in scale. It takes a big theme to fill a big picture, and neither of Hassam's subjects fits the size of the frame that encloses it. The same mistake is found in Leon Kroll's studio-lighted orchard scene; and in Hayley Lever's large "Herring Boats" there is much less vigor and power of suggestion than in his tiny and concentrated "Seacoast." Strength of subject-matter is carefully proportioned to size of canvas in the large landscapes by Redfield and Schofield, which happen to hang opposite one another. The latter's "Cliff Shadows" (see illustration) is masterly in design and in spite of some monotony of color brilliantly renders the brilliance of nature. Redfield's boldness is becoming still surer as he works on, and the dash and freedom of his "Road to the River" (see illustration) are not more marked than its accuracy of detail and faithfulness to the large impression. Both pictures are big things seen in a big way.

Atmospheric truth is also the striking fact about both of the prize-winning landscapes. Folinsbee is faithful to the

light of dusk, Stevens to the light of morning; both show a knowledge and mastery of pigment; both have made admirable designs—Stevens with bravura, Folinsbee with subtlety.

Robert Spencer's quite personal way of poetizing the commonplace, of investing a drab scene with a richness of subdued color, was never better shown than in "Mill Valley" (see illustration); and Willard L. Metcalf, in "Benediction" (see illustration), has interpreted afresh the lyricism of moonlight. In both of these paintings there is a pervasive stillness, a lush of quietude; and in both refinement of emotion stops safely short of the gulf of sentimentality.

When one turns to painters of the figure, one observes the same searching spirit interested in the rendering of light. This is particularly true of the first and second prize-pictures. Daniel Garber is best known for his landscapes, and for him to capture the highest honor with a painting of an entirely different type (see illustration) is a notable achievement. Burtis Baker's "Interior with Figure" (see illustration) has not the pronounced contrasts of Garber's picture, but the technical problems of color and design, balance of light and dark, modulation of light, and unity in variety are quite as well solved. Walter Ufer's "Tiddler of Taos" so vividly conveys the blinding quality of the desert light that it repels eyes accustomed to a more genteel style of painting; and that is one reason why his work should be viewed with interest and respect. If there is a single painter now alive who might justifiably rest content with what he has already accomplished, it is Gari Melchers; but in his small "Mother and Child" he captures a new and freshly seen vibrancy of light.

ART AND ARCHAEOLOGY

A painting by John Singer Sargent would lend interest to any contemporary exhibition, and when it is something as fine as his "Portrait of Charles H. Woodbury" (see illustration), it lends distinction. For its spontaneousness, its simplicity, and its affectionate reading of character, it is more admirable than the large and flamboyant pictures that have so long prevailed wherever Sargents were to be had.

An interesting difference of method is to be observed between this portrait and "The Sculptor" by Maurice Fromkes (see illustration). Sargent has made use of all essential optical illusion rendered as ably as paint can legitimately render it. Fromkes has frankly refrained from attempting optical illusion and substituted for it a decorative conventionalization both of form and of color. But each man complies with the necessities of picture-making in the placing of the figure; each has had a sensitive regard for the nature and beauty of paint; and each has rendered the character of his subject. Sargent's portrait is informal, but not off-hand; Fromkes' portrait is more of an effort, but not pretentious; in each portrayal the sincere artist has been at work.

In the portraits generally the problem of light seems to play a less prominent part than in the other sorts of pictures. This impression does not trace back to the more subdued nature of what light there may be, for light is light whatever its degree of intensity. There is light in Richard S. Meryman's well-designed "Portrait of Theodore Noyes" and in Edmund C. Tarbell's distinguished "Portrait of Mrs. Grandin," but it is rightly subordinated. And in a picture as decorative in pattern, as charming in color, and as expressive of childhood's miniature dig-

nity as Lilian Westcott Hale's "Portrait of Barbara," the fact that light is practically absent is of no consequence. In fact, the problem of light can occasionally, as in Wayman Adams' "Old New Orleans Mammy," become too prominent for the true success of the picture. The function of portraiture is to record the personality of the sitter; and if he or she is treated too much as an object surrounded by atmosphere, some of the important things about the person are apt to be overlooked.

Of still-life paintings there are an unusually large number in this exhibition; and here the most notable examples are rightly those where the painters have centered their efforts upon rendering their subjects in all the fullness and variety of light. Emil Carlsen maintains his acknowledged distinction in "The Black Bottle." One picture of this kind is so tiny as almost to escape notice; it consists simply of a small glass of zinnias on a white window-sill that gives out over a little pond of water; but with these simplest of elements rendered in true painting Joel Levitt has made a real picture. In the paintings of this sort there is a gratifying variety of manner, nearly every one being rendered in a distinct idiom. It is almost as if our painters found themselves able to say all they desire to say with the humblest materials at their command.

In this connection a painting by Ufer and one by Benson are of much interest. In "Strange Things" (see illustration) Ufer has to some degree neglected textures; but certainly he has emphasized form with a boldness characteristic of him and excellently well suited to the primitive nature of his materials. Benson, on the other hand, in "The Silver Screen" (see illustration), dealing with objects that have



"PORTRAIT OF CHARLES H. WOODBURY," Painted by John Singer Sargent
From the original painting included in the Eighth Exhibition of Contemporary American
Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.



"THE SCULPTOR," Painted by Maurice Fromkes

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.



"STRANGE THINGS," Painted by Walter Ufer

From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The Corcoran Gallery of Art, Washington, D. C.

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more subtle surfaces and that suggest a far more complex state of civilization, uses a method correspondingly subtle and complex. Indeed, having regard to all the qualities that go to make a fine work of art—design, color, quality of pigment, rendering of light, emotional communicativeness—this painting by Benson is the most memorable of the entire exhibition.

Yet there are many other pictures which must be regretfully passed over in an article brief enough to be read without boredom. Hovsep Pushman's richly harmonious "Nubian Prince"; Robert Henri's sculpturesque nude, "La Rubia"; Leopold Seyffert's impressive "Federal Judge"; Roy Brown's decorative "Along the Harbor"; John Sloan's racy interpretations in which the commonplace becomes picturesque; George Elmer Brown's "Village"—these tempt one to linger. To loiter through the exhibition is the ideal way of seeing it; but to loiter through one's commentary is the ideal way of killing interest.

In this age, as in every other, there are men who, in varying degrees, disregard appearances for the sake of something which they can express all the better by such disregard. If they give heed at all to the visibilities of nature, it is only to transform them into something different. Their concern is not with natural objects as they are or appear to be; their concern is with something within which they wish to communicate. Out of the materials of experience their imaginations create personal visions which contain more of themselves than of the world.

Where Paul King sticks fairly close to the actual appearance of a farmyard, Pearson translates fowls and tree-trunks into terms of exceedingly handsome decoration. Where Costigan suc-

cessfully renders the appearance of the woods in springtime, Boronda translates similar materials into terms of line and color which are very far from optical accuracy but which of themselves give one all the thrill and expectancy of the awakening year. In the naturalistic type of painting the sensations received depend upon a good craftsman-like reporting of actualities of the eye, with very little of the painter's own personality; one always feels that nature itself, at least under favorable circumstances, must be more worth looking at. But from the work of the truly imaginative painter one can obtain something which one cannot get either from nature or from a faithful rendering of nature; and that something is the spirit of the artist himself visibly and emotionally present in the work of his hands.

Jerome Myers and Maurice Prendergast are akin in this respect; in neither is there any attempt to give the optical facts; in both there is a translation of appearances into a lovely personal dialect of paint. Myers' translation is to a comparatively smaller remove from nature than Prendergast's; both are faithful to the nature of paint and the requirements of design; both make beautiful pictures. In the work of Arthur B. Davies there is less actual body of pigment but greater freedom and subtlety of pattern; in the delicacy and nobility of his imaginative gift this artist is one of the two most distinguished poets in paint this country has yet produced. Arthur P. Spear's talent is not imaginative but fanciful, the talent not of a creative painter but of an illustrator; he is of the tribe of Rackham rather than that of Ryder. In contrast are Van Dearing Perrine and Carl Schmitt, who in smaller canvases embody larger conceptions and



"THE SILVER SCREEN," Painted by Frank W. Benson
From the original painting included in the Eighth Exhibition of Contemporary American Oil Paintings, December 1921. The
Corcoran Gallery of Art, Washington, D. C.

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who paint pictures rather than illustrate fairy-tales. Maurice Sterne emphasizes form to the point of distortion, but he thereby attains a certain forcefulness of effect that brings one back repeatedly; and Rockwell Kent's "Mt. Equinox: Winter" is one of the most interesting contributions to the exhibition. If there is absent any outstandingly great imaginative conception, such as Thayer's "Boy and Angel" of two years ago, there are more painters endeavoring to express themselves imaginatively.

This is the surest favorable augury for the future. Painters must get beyond technical virtuosity before they can arrive anywhere. Technique can not be an end in itself, as most of

our painters seem to think. So far as technique is concerned, American painting is mature; but accomplished painting does not make great art. It is from the visionaries of art, whether it be literature, music, sculpture, or painting, that humanity gets most. It is they who add to the store of the world's spiritual wealth, who make it possible for the rest of mankind to have emotional experiences otherwise beyond reach. It is they who from one generation to another maintain the worship of the beauty that is being ever revealed anew and that remains always hidden; it is they who give utterance to the secret language of the soul.

City of Washington.

A GREETING

THE PARTHENON TO NOTRE DAME

*O'er land and sea, from my Aegean rock
Where I had stood more than a thousand years
Before your towers rose from your Seine-swept isle
To gaze on France, I greet you, Notre Dame.
And now the world still looks on us and says
That you and I, each in our time and place,
Have gained the acme point of perfect art,
My Doric column and your Gothic arch,
A heathen temple and a Christian shrine,
Where men with gifts and worship still bow down
Before the altars to "the Unknown God"
Who rules the heart of man, that lives and loves,
That smiles and weeps, that works and prays and dies,
That treads th' Athenian colonnades where dwells
A deity all ivory and gold,
Or kneels in abject penitence and prayer
Before the Form raised on the crucifix.
My fallen columns speak and tell the world
The truths your sculptured buttresses proclaim
The God-like spirit in the soul of man
Today, of old and for all time to come.
O'er land and sea, I greet you, Notre Dame.*

J. B. Noel W'yatt.



"THE RETURN OF JETHIAH"

A typical composition by West showing how he handled biblical things. Lent by Albert Rosenthal, Philadelphia.

THE BENJAMIN WEST EXHIBITION AT THE ART ALLIANCE, PHILADELPHIA

By HARVEY M. WATTS

ONE OF THE most remarkable exhibitions of the work of one who with the enthusiastic interest that is now developing in the works of all the early American painters is viewed as the very inspirer and father of them all—indeed they called themselves “The Tribe of Ben”—a definitive showing of paintings and drawings by Benjamin West at the Art Alliance galleries, Rittenhouse Square, has aroused the greatest enthusiasm in art circles in Philadelphia and cannot but re-echo elsewhere. Whatever may have been the reasons for a century of neglect of the American Quaker, as he was styled, who was the sensation of Rome in his twenties, artists and connoisseurs crowding to get a thrill out of his supposedly naïve and New World reactions to the art of the Old World, and an even greater sensation in London from his twenty-fifth birthday on, there is no question about it than more than most casual people think American art is under a great debt to West and the American school, especially as it is revealed in Philadelphia traditions, can trace its lineage back to his atelier in London in an unbroken and inspiring continuity.

All this is proved in extenso in the works shown in the two galleries at the Art Alliance aside from the West treasures, which are found in four other institutions in Philadelphia. For, naturally, what with the famous paintings of “Penn’s Treaty” by West being a part of the Independence Hall collection and his large canvas, “Christ Healing the Sick,” the choice possession of the

Pennsylvania Hospital, and what with the Historical Society showing on its walls four portraits representing his youthful period, for he was a prodigy and a precocious youngster, with original sketches and studies by West, and, above all, what with the Pennsylvania Academy of the Fine Arts owning three of his largest paintings, two of them, “Christ Rejected” and “Death on the Pale Horse” representing in all truth his “ten-acre canvasses,” Philadelphia knows a thing or two about West or could know if it wanted to go on a West tour. Moreover, every College student, especially those of the Hicksite persuasion, and every automobilist who frequents the beautiful roadways of that glorious countryside that surrounds Philadelphia is well aware that the very picturesque old stone gable-roofed house, with a first story pent roof giving it a colonial distinctiveness architecturally, on the campus of Swarthmore College, is the birthplace of West, so that with the Benjamin West house still in use as a residence the touch of Philadelphia and America with the favorite painter of George the 3rd, and the founder and second president of the Royal Academy is very close.

In these days of excitement over the “Four Horsemen of the Apocalypse” in the book and movie world, the very fact that West’s “Death on the Pale Horse” in a most frank way illustrates in grandiose style the famous Sixth Chapter of Revelation, leaving nothing out, and can be seen any day is something that is not quite appreciated by



WEST, PAINTED BY HIMSELF

A self-portrait of the artist when he was a young man after he had painted "The Death of Wolfe" and showing him not as a Quaker but as a courtier and cavalier.



OLIVER GOLDSMITH

Portrait of the celebrated author by Benjamin West which reveals him as a competitor to Sir Joshua Reynolds as a portrait painter. Lent by George H. Story, Esq.



SIR WILLIAM YOUNG

An unusually sympathetic portrait study by West which in color and design and revelation of character represents Eighteenth Century portraiture at its very best. Lent by C. W. Kraushaar, New York.



From a Thistle print—copyright Detroit Publishing Company.

"DEATH ON THE PALE HORSE"

One of the three large canvases by Benjamin West belonging to the collection of the Pennsylvania Academy of the Fine Arts, the other two being "Christ Rejected" and "Paul and Barnabas."

visitors to Philadelphia; albeit, Blasco Ibanez credits the more medieval conception of Albrecht Durer's "Four Horsemen" as his inspiration for writing his famous novel of the war. But while Philadelphia has always had "Death on the Pale Horse" with it and while the actual chair used by West in his studio as a sort of throne for those who sat for their portraits is in the office of the Pennsylvania Academy, where it can be seen by any one, in all these hundred years since the death of West, nothing like the exhibition which the Art Alliance has "staged" as it were has ever been seen in Philadelphia or elsewhere in America.

In the first place, the gallery of portraiture and historical paintings in oils by West was transformed by

crimson damasks and royal purple velvet into an eighteenth century salon of great dignity and beauty, while the second gallery with ivory toned walls proved an ideal place for the drawings of West in black and white sepia and pastel in connection with a very large collection of engravings which not only covered all the various phases of West's art but included what is believed to be a complete set of engravings of portraits of West by the most famous engravers in line and mezzotint of his time. In addition a miniature large-sized on ivory by James Robinson, an American miniaturist, revealed West as he was in his old age at about the same time that Lawrence painted him officially when he was working on his "Death on the Pale Horse"—in 1817—



"THE DEATH OF WOLFE"

This famous historical painting, a replica of which appeared in the West exhibition, lent by M. L. Walker, Boston, was acclaimed by all as a revolution in art since West substituted the uniforms and costumes of the day for the Roman Togas which up to that time had been de rigueur for all historical compositions.

while the kind of human being he was as a young man was brilliantly shown in a self-portrait in which the fact is made evident that leaving America for good in 1760 West left all his Quakerism behind him, since he paints himself as what might be called a devilishly handsome courtier and cavalier. There by the way—was shown in close juxtaposition to an authenticated replica of the "Death of Wolfe." This opportunity to study these two works, which have been accredited with having more effect on English and American art than any other two paintings ever produced, was a unique one. "The Death of Wolfe" is very well known in

engravings, but his color scheme as seen tells an interesting story to the present generation, though it is in the marine battle piece, with its very green and very wet water, quite unlike the brown scumbling of the Van Goyen and other Dutch masters, that West is revealed as a forerunner of Turner even if the incidents depicted in the close quarter conflict between the Anglo-Dutch fleet and the defeated French men are, at times, a little naïve. The color all through the marine is full of light and the sky effects with smoke and flame are unusually dramatic. Other old-fashioned landscapes more in the style of the period along with suc-



"THE BATTLE OF LA HOGUE"

Showing the victory of the combined Dutch and British Fleet over the French, a marine by West which set the style for marine paintings of an historical character. Lent by Richard W. Lehne, New York. The painting is on slate.

historical works as the "Return of Jephthah's Daughter," gave a clear idea of West in his routine output, while the second painting in oils he ever painted, a "composed" landscape with a little bit of everything in it, was not only the oddity of the exhibition but one that aroused the greatest of interest since it was painted for a Mr. Pennington of Philadelphia, who gave the little prodigy from Swarthmore some oils and brushes at a time when West could not have been much over eleven years old.

Artistic memoranda of this type, which included a rough sketch in oils, a casual meeting of art students, apparently for nightly conferences, quite rounded up West in all aspects and what was not done by the several hundred drawings to give you the essential West was accomplished by the engravings, making the exhibition one of the most distinctive, best arranged and comprehensive ever held in Philadelphia or anywhere else for that matter.

Philadelphia, Pa.



Edwin H. Blashfield



Oberhardt
1919

Cass Gilbert

THE PORTRAIT SKETCHES OF WILLIAM OBERHARDT

By HELEN WRIGHT

DURING the great war, with the necessity for bringing before the world its responsibilities, there was organized a committee of artists, known as the "Division of Pictorial Publicity."

It was started by the Society of Illustrators, who placed their services at the disposal of the Government, under the able leadership of Charles Dana Gibson, but before the Armistice almost every American artist was at work. Their posters for the various loans and the Liberty Bonds are well-known. Pennell, Willing, Volk, Blasfield and many others produced masterpieces of effective patriotic fervor.

At the close of the war, when their enormous task was finished, the Government asked for their photographs to be placed on record as a permanent exhibit in the Archives of the War Department. William Oberhardt, a member of the Division, suggested that *drawings* rather than photographs, would be more valuable and more artistic, so he was commissioned to draw the heads of the more important men. Twenty-five of these original drawings—they are charcoal sketches—have been on exhibition in the main gallery of the Library of Congress for a year, where they have attracted a great deal of attention and because of their unusual and graphic delineation, many new commissions have come to the artist.

These portraits are not the first of the kind he has made, by any means, as there is a long list of portrait heads of distinguished people—writers, musi-

cians, editors and men of affairs—that date from 1906. It is quite a distinct and original line that Mr. Oberhardt follows, that of making rapid half-hour, or one hour drawings of heads, heads that are beautifully drawn and modeled, with faces that speak, smile or frown as they have looked out at him. But they rarely frown, not when the artist smiles so encouragingly and sympathetically as he does at his sitters!

What is his method? There is a general impression that portraits to be successful must be painted in oil, water-color or pastel, but after studying some of these "Oberhardt heads," done in charcoal or crayon, one feels that these are the best materials for realistic, vivid characterization. There can be no compromise, no evasion, no smoothing over with a bit of color here or a little color there for an effect or to cover bad drawing. Greater draughtsmanship, greater perfection of technique is required, as every stroke tells and a few strokes tell so much.

It is the wonderful *line* in the drawings we recall most vividly in the masters, Holbein and Ingres, rather than their paintings, its simplicity and faultlessness. Mr. Oberhardt's sincerity is reflected in all his work. His grasp of character is revealed in his broad free method. He sees the best in a face and records it rapidly.

One of the secrets of success in any endeavor is singleness of purpose, enthusiasm and a great capacity for work, and the greatest of these is enthusiasm. Naturally, in *Art*, ability, training and talent are important assets, but the



Herbert Adams



Hudson Maxim



Berhardt
1917.

J. Thomson Willing



Berhardt

Onorio Ruotolo



Joseph Pennell



Douglas Volk

Overhand
1919

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man who brings enthusiasm to his work is almost sure to win in the end. These essentials, Mr. Oberhardt possesses to a marked degree.

He was born in Guttenburg, New Jersey, in 1882, beginning when a mere child to show decided talent for drawing. He was fortunate in receiving every encouragement from his parents—the lack of it so often a deterring influence in the lives of young artists—and they made many sacrifices to give him the opportunity to study. He began his art studies when he was fourteen attending the National Academy of Design for three years, winning at once prizes in drawing and portraiture. He went to Munich, studying in the Academy of Fine Arts, becoming a pupil of Carl Marr and Ludwig Herterich, the impressionist. Later he went to Italy for the old masters.

When he returned to America his work was chiefly in illustration, in which he received immediate recognition, his first commission being from Scribner's Magazine.

To quote Mr. Oberhardt, "My work showed distinct truthfulness to life that was not in harmony with the pretty idealism in vogue at that time, which created the standard and flung defiance at characterization. I held my ground, however, and eventually appreciation has been my reward."

In his drawing he never repeats himself, each character is an individuality with its own story. His draughtsmanship is fine and, coupled with his feeling for design, gives distinction and charm to his work. He is a keen student of human nature, with rare powers of observation, so that life will continue to retain a wealth of inspiration for him.

While he *is* an idealist, he seeks to perpetuate the worth while, not the physical defects. Where they exist, he does not sacrifice truth, but is able to soften it with a line, a turn or gentle contour. He says "I have strong feeling for the decorative, which plays an important part in my visualization." His work is part of himself, he is not a follower of new fads, and though a respecter of tradition, he is never an imitator.

Although he is a painter of various themes in various mediums, as well as an illustrator, it is portraiture that makes the strongest appeal to him, and with remarkable dexterity he makes within an hour the most difficult characterizations. He says "I believe that the medium should always be in harmony with the subject. As pastel, light, joyous, should only be used for youth. Oil, for the subtle, virile work; water-color, pencil, for light breezy subjects; charcoal and lithography for powerful, serious trends—always with an eye for the appropriate."

"In my portraits I regard the eyes as determining their success, as they are the windows through which we view the sitter's mentality. The eyes register the emotions."

It is, perhaps, in the portraits of the older men that Mr. Oberhardt is most successful. Life and its experiences leave traces, that are signs of the deeper-rooted and higher-reaching existence for which the world is fashioning us and it is this permanent *individuality* that the artist seizes with his facile pencil.

A collection of Mr. Oberhardt's portraits will be on exhibition in the Corcoran Gallery of Art, Washington, D. C., during March.

Washington, D. C.

THE NEW MEMORIAL TO DANTE IN WASHINGTON

By GERTRUDE RICHARDSON BRIGHAM

ON Thursday, December first, a perfect Indian summer day in Washington, a large group gathered in Meridian Hill Park, Florida Avenue and Fifteenth Street Northwest, to assist at the Unveiling Exercises of the magnificent new Dante Memorial. This splendid statue, a replica of the one recently unveiled in New York, is given to the City of Washington in the name of the Italians of the United States by Chevalier Carlo Barsotti, of New York, editor of the leading Italian newspaper, "Il Progresso Italo-Americano."

The President of the United States and Mrs. Harding were guests of honor. Addresses were made by Signor Barsotti, Commissioner Rudolph, who accepted the Monument for the City, former Premier Viviani, and the Italian Ambassador, Senator Rolandi Ricci. Bishop Harding offered the opening prayer, and Monsignor Thomas, the rector of St. Patrick's Cathedral, pronounced the benediction. The statue, which was wrapped in the Italian and American flags, was unveiled by Clarence Caldwell and Minnie Elizabeth Sherrill, children of the Commissioner of Public Buildings and Grounds, who is also the President's aide. Italian societies in Washington were well represented, and leading Italian citizens from New York, Philadelphia, and the Italian Consular Agent, Mr. Schiaffino from Baltimore, were present. Among the guests were Mr. Charles Moore of the Fine Arts Commission; the French Ambassador and Madame Jusserand, Carlo Schanzer, President of the Ital-

ian Delegation at the Conference; Signor Quattrone, High Commissioner of Italy; Admiral Acton and Colonel Moizo, naval and military advisers of the visiting delegation; Marquis D. Bernezzo and Captain Civalleri, military and naval attachés at the Embassy; Marquis Visconti, secretary of the delegation, and Hon. Judge Freschi from New York, who conducted the exercises, with many others, all on the grandstand. Several hundred were in attendance. The music was Italian, French and American.

The statue, which is very beautiful, is of gilded bronze, heroic in size, and measures more than twelve feet in height above the pedestal. It is the work of a leading Italian sculptor, the great Commendatore Ettore Ximenes. The artist has represented Dante Alighieri, tall and austere, in impressive full-length standing posture, robed in the flowing gown of student or scholar, and crowned with a laurel wreath. Deep in thought he stands, in sad meditation, while clasped in his hands, with long, expressive fingers, he holds close the precious and immortal "Divina Commedia." The weight is thrown forward on one foot, while the other seems about to be lifted for a further step, with pilgrim shoes loose and pointed, his pose suggesting the wanderer, the exile. The statue is entirely original, yet to the traveler it will doubtless recall the famous Dante Monument in Florence before the old Church of Santa Croce.

The total cost of the Washington Dante Statue will reach \$20,000, and

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the weight of the figure is 3,000 pounds. The present temporary pedestal will be replaced by a more beautiful one designed by Mr. Whitney Warren, a leading architect of New York, the height to be about five or six feet, as announced by the Fine Arts Commission.

The story of how Ximenes created his "Dante," and of how he defended his composition, is an interesting one. A celebrated poet of Italy, Giovanni Pascoli, professor of Italian literature at the University of Bologna, saw this figure of Dante in Ximenes' studio, and wrote that it was the best he had ever seen sculptured or painted, and he consented to write an anthem in its honor, to be set to music by Ruggiero Leoncavallo, the composer of "Pagliacci."

Ximenes said of his "Dante," to Miss Florence Brooks, an American art critic, in discussing the merits of his sculpture, "That is not for me or you to say but for the public, for posterity. Every work performed by an artist is a page in history."

Of the wide fame of Ettore Ximenes, Miss Brooks writes, "Fifty monuments standing in various cities of the world testify to his reputation. He recently won the international competition for modeling the monument to Alexander the First at Kishineff, Russia, for which country he also made one of the Tzar and another of Stolypin. Ximenes' statues of prominent South American presidents and generals adorn Buenos Aires, Antwerp, Brussels, London, Milan, Pesaro, Parma, Marsale, Naples also boast memorial statues from this sculptor's prolific hand. In Rome stands a great statue of Vittorio Emanuele. And Ximenes was chosen to create the Garibaldi equestrian stat-



"DANTE ALIGHIERI"

Memorial Monument by Commendatore Ettore Ximenes, presented by Chevalier Officer Carlo Barsotti, to the City of Washington, Meridian Hill Park.

ues at Milan and Pesaro. And this sculptor is a man of the world, who has received from the King of Italy the title of Commendatore. His villa, studio and gardens on the Viale della

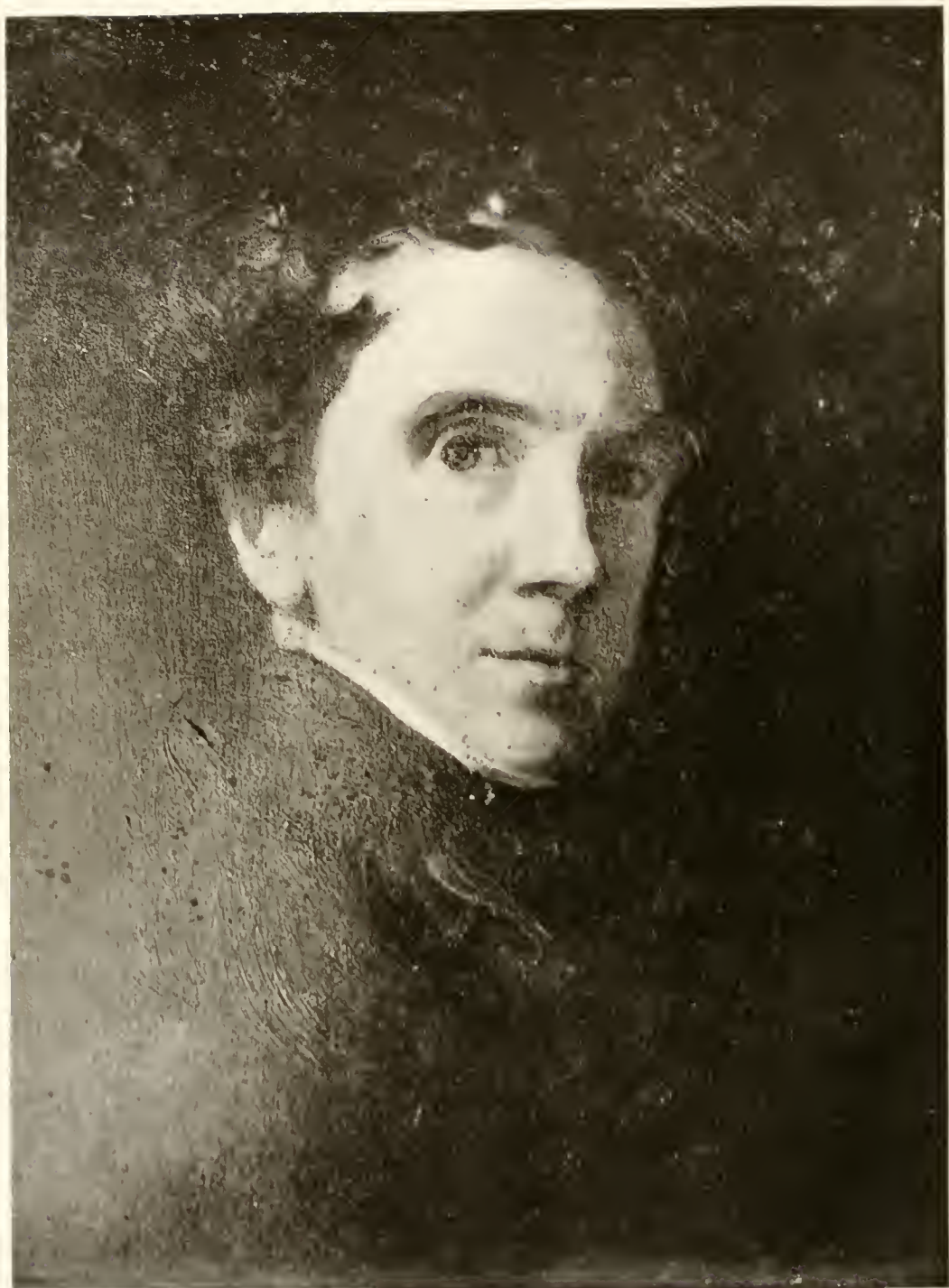


Photo by W. W. Stroud.

SELF-PORTRAIT OF THOMAS SULLY

Presented to his student Daniel Welfare. In one corner—but not discernible in the copy of portrait—are the letters "T. B. S. 1830." Now owned by the Salem Historical Society, Winston-Salem, N. C. Photograph of this hitherto unpublished.

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Regina, corner of via dei Villini, form one of the great show places of Rome. Ample and magnificent, here the colossal Victor Emmanuel monument was made; here the majestic bas-relief for the Palazzo di Giustizia; "La Renaissance;" "Caesar Dead;" "The Judas Kiss;" "Equilibrium;" "Christ and the Woman taken in Adultery;" "Hector and Achilles;" "Labor and the Family;" "Il Pensiero;" and other big works find shelter at the same time. In the villa and studio a wealth of tapestries, carvings, paintings and objects of art form a sumptuous background for the new works which the visitor always finds, since this prolific sculptor is also an art collector."

She adds further that Signor Ximenes is a man of military bearing, blond, tall and imposing. His manners are very polished and he has subtle gentleness and suavity of spirit representative of his race.

And what of Signor Barsotti, donor of the gift? Chevalier Officer Carlo Barsotti was born in Pisa in 1850. He founded in New York in 1880 the Italian newspaper, "Progresso Italo-Americano," of which he is director and editor. In 1888 he received from King Humbert of Italy the distinction of Chevalier of the Order of the Crown of Italy, in recognition of special services. In 1892 he was honored by Venezuela, and in 1905 the grand silver medal of the Italian Red Cross was bestowed upon him, an honor repeated in 1911 when he received the Italian Red Cross silver medal with the gold border. Other awards have also been made to him. He is a man of distinguished bearing and high literary attainments. His address of presentation was poetic in style, though brief. One word which lingered was, "Dante, thy fame is blown abroad among all the nations."

City of Washington.

SELF-PORTRAIT OF THOMAS SULLY

By IDA CLIFTON HINSHAW

ON a deeply shaded street corner, near the famous old Salem Moravian College for Women, at Winston-Salem, N. C., stands a quaint sloping tiled roof century old building. It is the Historical Society's Museum.

It is just full of fascinating things—rare old prints; valuable documents of historical importance; the piano on which some fair little "Single Sister"—as the old memoirs call the unmarried women—played for George Washington when he visited the good Moravian settlement, in its early days, and spent

the night at the rambling old brick tavern, further down the street. And there is, too, the first fire engine used in the United States.

But far more interesting, is the portrait of one of America's famous artists, Thomas Sully, painted by Sully himself. Those who have seen the fine examples of Sully's portraiture in the Corcoran Art Gallery in Washington, or Metropolitan Art Gallery in New York, or his pictures at Independence Hall, or at West Point, say that this portrait—though not very large—is

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quite up to his fine standard. It was presented by him to Daniel Welfare, who was a student of his in Philadelphia. Daniel Welfare was born in Salem in 1796.

The Government wished to purchase this picture, but Mr. Welfare did not care to sell; for Sully had shown him so many kindnesses while a student under him. He obtained for him entrée to the various Art Museums, also giving him letters of introduction to many artists, both in this country and abroad.

At Mr. Welfare's death, two very valuable pictures owned by him were sold to the Government. They were both by famous artists. But the portrait of Sully was presented by his relatives to the Historical Society. Mr. Welfare named his only son, Thomas Sully.

Mr. Welfare's father and mother had been missionaries to the Cherokee Indians, and also in various country congregations throughout Wachovia. His father, Johann Wohlfart (as the name was spelled)—I am greatly indebted to Miss Adelaide L. Fries, a well-known historian of the South, for these facts relative to the Welfare ancestors—was born in Broadbay, Maine, August 9th, 1755, and came to Salem in 1772, marrying Anna Elisabeth Schneider, "Single Sister."

The Moravians still retain their "Sister's House" for their un-married women. It is a long low quaint old building, with small suites of rooms, and the most charming gardens in the rear, with wonderful flowers. Miss

Chitty, a well-known teacher who lived there, had an unusual collection. And in this lovely old house are many lovely educated older people. The building dates back to before the period that Cornwallis' men stole all the bread from the old Bakery, a few blocks away. But—I am digressing.

In Miss Fries' memoirs, it is said that from a boy, Daniel Welfare was never strong. That he was so sympathetic with the sick, that he was appointed to nurse the sick in the "Brother's House." That he did everything conscientiously—later representing his Church at Herlmhutt, but always "he wanted to do nothing but paint."

After his return from abroad, his health became frailer and frailer. He bought himself a residence just outside of town, with a small studio, where he painted. He surrounded himself with rare and lovely flowers.

He "fell peacefully asleep" on August 30th, 1841, aged forty-five years; and as is the beautiful custom of Salem, the "horns" in the tall old belfry to the quaint Moravian Church, tolled forty-five mellow tones, a stroke for each year.

His wife, two daughters, and son, Thomas Sully, have all passed away; and into the possession of some cousins, the Misses Sophie and Sally Butner, have come many family portraits painted by Mr. Welfare, which show great skill and a strong influence in treatment of his famous teacher, Thomas Sully.

Winston-Salem, N. C.

NOTES FROM THE NEW YORK GALLERIES

By PEYTON BOSWELL

Exhibition of the American Water Color Society and the New York Water Color Club

Along with the quickening of interest in every phase of art which has been manifest for some time in America, it is only natural—and it is certainly gratifying—that water color should come in for its due of increased appreciation. A growing respect is being paid to the skill which distinguishes the technique of the water colorist, arising, perhaps, out of a recognition of the freshness and spontaneity which it is possible for him to create out of the very limitations of his medium.

This increased regard for water color promises unusual interest in the first combined exhibition of the American Water Color Society and the New York Water Color Club at the Fine Arts Building. It is a matter in which all art lovers will take particular satisfaction, that these two societies, which have played such an important role in the artistic life of the country, should coordinate their efforts to give representation to the recent achievements of American artists in this particular field. The American Water Color Society has been holding its exhibitions over the last fifty years. The New York Water Color Club was an off-shoot of the older organization and has been in existence since 1890. This year it was decided to hold a combined exhibition and the result has been to give to the art world an event of especial significance. The scope of the affair is indicated in the number of pictures listed in the catalogue—four hundred and sixty-four—and its significance is guaranteed by the many names that have added honor to American art.

The center of the main wall in the Vanderbilt Gallery at the Fine Art Building is given to six pictures by Childe Hassam, among which "Scarface" presents the dark and towering form of the mountain with a strong, sure touch. Charles Warren Eaton is represented by a number of landscapes distinguished by their poetic quality. Joseph Pennell's series devoted to the familiar New York sky line displays the efficacy of the power of suggestion. Gifford Beal is another who uses his brush with broad freedom and yet sacrifices none of the essentials. Louis Kronberg's ballet dancers have unflinching interest with their graceful charm. Edward Potthast's talent is most interesting when he takes some crowded, sunny beach for his subject. Charles Woodbury's "Gulfweed" has the decorative interest of a Japanese design with the addition of rich color. A. L. Groll takes the desert for his subject and paints it under the cloud-dotted blue sky which the very mention of his name recalls. Paintings of more than usual interest are contributed by Louis C. Tiffany, Alexander Schilling, John F. Carlson, Horatio Walker, William Starkweather, Chauncey F. Ryder, George O. Hart, E. C. Volkert, H. A. Vincent, Arthur J. E. Powell, William Forsyth, Eugene Higgins, E. Irving Couse, Walter Farndon, Frank Hazell, and George Pearse Ennis.

The women represented contribute some of the best work in the exhibition. Jane Peterson's boats in harbor are given decorative form and are distinguished by their able drawing. Felicie Waldo Howell's "Approaching Storm" might be described in the same way, with its towering gray ship reflected in the gray water, and yet the work of both these artists is marked by an individualism which precludes any other claim of similarity. Clara T. MacChesney contributes a nude which shows fine modelling and soft flesh tones. Anne Goldthwaite's landscapes have a vigorous originality of their own. Flower subjects by Matilda Browne, Amy Cross, and Anna Fisher have particular interest. Meritorious work is also contributed by Alethea H. Platt, Maud Mason, Hilda Belcher, Edith Penman, Katharine Breen, Elizabeth R. Hardenbergh, Elinor Barnard, and Gertrude Hadenfeldt.

Barney's Scottish and American Landscapes at the Ehrich Galleries

If any of the friends of J. Stewart Barney, of New York and Newport, society man and architect, had any doubt as to whether he really meant it when he announced last year, at the opening of his first exhibition at the Ehrich Galleries, that he had adopted painting as a profession, that doubt will be set at rest by his second annual display of Scottish and American landscapes at the same galleries, from January 16 to 28. Not only has Mr. Barney stuck to his palette but he has



Courtesy of the Ehrich Galleries, New York.

"GATHERING STORM" by J. Stewart Barney

made surprising progress. Many were surprised at the excellence of his first collection, until they stopped to consider that his training as an architect was virtually an artist's training and sufficed to make him a good draughtsman. In his second exhibition, composed entirely of new works, progress was, of course, looked for in breadth of handling and in beauty of color, and those who expected positive development are not disappointed.

The pictures number about twenty and vary in locale from the highlands of Scotland, where Mr. Barney has a hunting lodge, to Newport, where he has a summer home, and the rural sections of Virginia. There is even one marine, made in midocean, a work which has a sure feeling of the sea, a fine sky and beautiful color.

Perhaps the finest painting in the exhibition is "The Mountain Mirror," a Scottish subject in which the artist has made the most of a soft distance and reflections in a mountain lake. Another work of arresting interest is "The Gathering Storm," a Newport theme, in which Mr. Barney has reached a height of interpretation never attained last year. Water and rocks lie quiet, waiting for the outbreak of the elements presaged by the ominous sky.

Lynn Jenkins' Sculptures at the Fearon Galleries

Lynn Jenkins, the English sculptor whose work was exhibited at the Fearon Galleries, is known abroad for his decorative work—such as that in the Hall and on the Grand Staircase of Lloyds' Registry of British Shipping, and the monument to Lient. Warneford, V. C., who brought down the first Zeppelin. He has participated in all International exhibitions for a number of years, though his work is not so well known on this side of the water.

A very beautiful "Madonna and Child" in marble is one of the most interesting specimens of his work. The spirit of calm and dignity with which it is imbued give it a quality which recalls the reverent spirit of the masters of the Renaissance.

Among a number of small figures is "La Danseuse," whose graceful movement does not inter-



Courtesy of the Ehrlich Galleries, New York.

"THE MOUNTAIN MIRRORS," by J. Stewart Barney

fare with her secure poise. The modelling of muscle in movement is handled by Mr. Jenkins with especial success. The "Daphne" who turns in her flight to stretch back an imperious hand, and the "Diana" who kneels to let fly her dart offer typical examples of the subtle refinement of modelling of which he is capable. The group, "The Ides of March," consists of three figures, the dead body of Caesar being supported in the arms of the other two. The finest work of this particular piece is exemplified in the back of the standing figure who is braced to support the greater part of the weight of the slain hero. Perhaps the most powerful work in the exhibition is exemplified in "Enigma," a head of classic beauty which combines a masculine strength in the broad sweep of the brow and firmly modelled lips with an elusive suggestion of feminine appeal. Portrait busts include one of the late Judge Mellon, father of the Secretary of the Treasury. "The Honorable Mrs. R. Beresford," "George Crawley, Esq.," "Cecile"—a young American girl—and "Isobel," a child of vivacious charm, are other examples in the field of portraiture. (See p. 40.)

Old Masters at the Kleinberger Galleries

Two more important old masters have found their way to an American purchaser in "The Rest of the Flight into Egypt" by Quentin Matsys (1460-1530) and "The Saviour" by Albrecht Dürer (1471-1528) which have recently been purchased for Mr. Michael Friedsam by the Kleinberger Galleries. These two primitives representing the early Flemish and German schools augment a collection which is one of the most important in the country, and coming so soon after the purchase of Gainsborough's "Blue Boy" by Henry Huntington and Hals' "Portrait of a Man" by John McCormack calls attention to the renewed interest in art in America.

Mr. Friedsam is building a new home in New York City which is designed especially to house his art collection. It is expected that it will be completed and the art works installed by next April. (See cover picture.)



DAPHNE

BRONZES BY LYNN JENKINS

DIANA

Courtesy of the Fearon Galleries, New York.

CURRENT NOTES AND COMMENTS

Archaeological Expedition to Chihuahua, Mexico

An expedition into northern Mexico, mainly the state of Chihuahua, is planned for the early spring. The Archaeological Society of Washington, School of American Research, and Royal Ontario Museum of Archaeology are joined in the enterprise. The principal objective is the Casas Grandes area, which, while entirely in Mexico is a great sub-area of the ancient pueblo and cliff-dwelling culture of the American Southwest; since it is one of the five grand divisions of that region, the southernmost in its situation, and inland in its drainage, being tributary to neither the Atlantic nor Pacific Oceans.

The region was explored by Dr. Hewett (who as Director of American Research for the Archaeological Institute of America, will have charge of this expedition) in the early part of the year 1906, while under appointment from the Institute as Fellow in American Archaeology. Dr. Hewett's studies at that time covered the entire district, extending over the Sierra Madre into Sonora and on southward to the ancient Aztec country. His unpublished researches of that time will form the basis for a report on the archaeology of Northern Mexico which it is hoped will be an early result of this expedition and will be published as a special number of ART AND ARCHAEOLOGY in the early fall.

It will be seen, therefore, that the present expedition will be largely for the purpose of completing and bringing to publication an important work already well started under the auspices of the Archaeological Institute. Some ground heretofore covered will be retraced for further discoveries. New work, if satisfactory arrangements can be made with the government of Mexico, will consist of (1) Excavations at Casas Grandes for the purpose of further architectural study of the "great houses"; (2) the excavation of one cliff-dwelling site in the foot-hills of the Sierra Madre for the purpose of examining into the relationship between the ancient pueblo and ancient cliff dwelling culture of the region; (3) excavation of one cave site on the extreme southern rim of Casas Grandes inland basin.

This section is of especial interest on account of its being the southernmost extension of the characteristic culture of the American Southwest and the necessary point of departure for the study of the next great culture area is the south, that of the ancient Aztecs. The little known region lying between the Chihuahua culture and that of the Mexican plateau is one to which American archaeologists are now looking with deep interest. Sporadic explorations of it have been made from time to time and cultural developments of unique character pointed out, but it awaits systematic study. The Casas Grandes district is noted not only for its "Great Houses," towns of massive adobe construction with ruined walls still standing from thirty to forty feet above the surrounding plain, but for the most extraordinary development of ceramic art that has been found on the American continent. This is briefly described by Dr. Hewett in his work "*Les Communautés Anciennes dans le Desert Americain*," (Geneva, 1908) and also in an unpublished note as follows:

"Ceramic art on the American continent reached its high water mark in the ancient pottery of Casas Grandes, Chihuahua. In pure art forms and decorative potteries it rivals the pottery from any part of the ancient world; while the play of fancy in dealing with the motives furnished by nature is almost unparalleled. The pottery has a definite character of its own, that makes it instantly recognizable, wherever seen, and yet displays remarkable variety in color, form and decoration. Art students will find this material an inexhaustible source for the study of form and ornament. The pottery is not simply "pretty." It is beautiful, but what is of still greater importance, is rich in human character; it is an unusual expression of the esthetic power of a race."

Readers of ART AND ARCHAEOLOGY and particularly members of the Archaeological Society of Washington will look with great interest for news of the progress of this expedition in which the Society and magazine are so intimately concerned.

General Meeting of the Archaeological Institute of America

The twenty-third general meeting of the Archaeological Institute of America was held December 28, 29, and 30 at the University of Michigan.

On the afternoon of December 30 the societies were entertained by the Detroit Society of the Institute at the Detroit Athletic Club, where a beautiful luncheon was served. On the same

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afternoon tea was provided at the Detroit Arts and Crafts Society. and in the evening an opportunity was given to visit the beautiful collections of the Detroit Museum. At the meeting of the council on December 28, Professor R. V. D. Magoffin of the Johns Hopkins University was elected president and Professor David M. Robinson, general secretary. Committees reported on many matters and there were communications from the different schools supported by the Institute. Important committees were appointed to consider the activities of the Institute and to consider the enlargement and betterment of the American Journal of Archaeology.

There were many papers presented and they were all of a high grade of excellence. There were seven papers from Princeton University alone: A. M. Friend, *Some Early Mediaeval Manuscripts in the Library of Mr. Morgan*; G. W. Elderkin, *A Possible Allusion to the Erechtheum in the Peace of Aristophanes, Salmoxis and the Lysippean Portrait of Alexander*; Howard Crosby Butler, *The Bearing of Proportions upon the Dating of Ionic Columns*; C. P. Morey, *The Origin of the Asiatic Sarcophagi*; A. L. Frothingham, *The Ludovisi Sarcophagus and the Dangers in Dating Roman Sarcophagi, Medusa as Artemis in the Temple at Corfu*; E. H. Swift, *Images in Imperial Portraiture*; W. F. Stohlmman, *The Primitive Christian Cycle in Asia Minor*. At the joint session on the evening of December 28 the President of the Philological Association, Professor McDaniel, made a splendid address on *New Life out of Italy and Greece*, which showed the inspiration he had received from his recent year abroad. Mrs. Harriet Boyd Hawes of Wellesley College gave a new interpretation of the famous reliefs in Boston and Rome, as a gift of Themistocles representing Demeter, Persephone, and Eros at Phila. She restored a mystic horn for the object held in the hand of one of the devotees which has been so long in dispute. She thought that the reliefs came from a couch altar in the precinct of initiation where mysteries were celebrated at Phila. She argued that the monument was possibly referred to by Plutarch and Pausanias.

The architectural papers of Professor Butler on Ionic Columns and of Professor W. B. Dinsmoor of Columbia University on Structural Iron in Greek Architecture made some very important original contributions and upset many of the statements in the handbooks.

Other papers were by J. P. Harland, University of Michigan, *The Minyan Migration*; David M. Robinson, Johns Hopkins University, *A New Epitaph from Sinope and a New Epitaph in Dialogue Form from Sardis*, with discussion of the sculptural types and with original verse translations of the metrical inscriptions; Georgiana G. King, Bryn Mawr College, *Some Oriental Elements in Spanish Mediaeval Architecture*; Carl E. Guthe, Carnegie Institution of Washington, *The Manufacture of Pueblo Indian Pottery*; Emily L. Wadsworth, Meriden, Conn., *Stucco Reliefs in Rome*; Ernest T. Dewald, *The Appearance of the Horseshoe Arch in Western Europe*; the President-Elect of the Archaeological Institute gave a beautifully illustrated paper on *Archaeological Side-Lights on a Year in Italy and Greece*. Professor Chase of Harvard showed several new photographs that Clarence Kennedy of Smith College had made of Greek sculpture. These new photographs taken from new points of view are very valuable. One well-known head was shown to have an expression of pain which in the present photographs doesn't appear, and the Bologna head of the Lemnian Athena appears in the new photographs to be a far superior work to its appearance in the photographs that are at present available. Any one who is interested in obtaining such beautiful new photographs and having Dr. Kennedy carry on his important work is requested to communicate with him at Smith College. Professor Charles Peabody of Harvard gave an interesting account of the *New Prehistoric School in France* and the digging done by it during the last year.

One of the most enjoyable features of the whole meeting was the exhibition of the wonderful new collection of important papyri procured by Professor Kelsey. There are not only important and the earliest manuscripts of the minor prophets and a text of part of Homer's Iliad but also papyri on all sorts of economic matters including a letter that is so well preserved that it looks as if it had been written only yesterday. There are papyri on astrology, magic, mathematics, grammar, history, and on many other subjects. The collection even includes a waxed diptych almost perfectly preserved with the writing.

This account should not be closed without a reference to the luxurious hospitality of the University of Michigan and the Detroit Society of the Institute: the luncheons, the receptions, the smokers, the teas, and the detailed attention to the comfort of the visitors left nothing to be desired. The meeting was very representative and there were visitors from the far West and the far East and every one went away saying that it was one of the best meetings the Institute has ever had.

D. M. R.

ART AND ARCHAEOLOGY

"The Making of an Aquatint"

"The Making of an Aquatint"—the name given to the exhibition in the Print Gallery of the New York Public Library from January 1 to March 31—affords an intimate glimpse into a process of etching which has grown from a mere adjunct of etching to a position of importance as a distinct method of artistic expression. Having its inception in the desire to attain tone rather than line and so imitate the brush effects of water color and drawings in black and white or sepia, it was first used by Jean Baptiste Le Prince in 1768 who employed it to reproduce wash drawings which recorded his journey to Russia.

In England, where it was introduced by Paul Sandby, it was used almost exclusively for illustrating books of travel and in the rendering of street scenes, as in Atyon's "Voyage round Great Britain" and the "Microcosm of London." Turner was one of the first to use the process other than in reproduction and so heads the line of "painter-aquatinters," among whom are Goya, Manet and Fortuny. Sir Frank Short, C. R. Baskett, and W. Lee Hankey among the Englishmen and the Americans, John Taylor Arms and Henry B. Shreve have employed the method with such success as to add to its dignity as a medium in itself.

The exhibition in the Print Gallery of the Library presents the processes of aquatint and an account of their development over the last hundred and fifty years. The record of its growth over this period of time shows that it is becoming recognized as more or more a medium suited to highly individual expression.

The American School in France of Prehistoric Studies

In 1919 Dr. Henri Martin, once President of the Société Préhistorique Française, allotted for an indefinite period a tract of ground to American anthropologists for the purposes of prehistoric excavation; the allotment, save for the title, is a gift and it was the wish of the donor that a school should be established by Americans in connection with the excavations where the students should have the opportunity of the study, classification and disposition of specimens.

The site is contiguous to the Mousterian Station of La Quina exploited for more than fifteen years by Dr. Martin and seemingly inexhaustible; it is near the town of Villebois-Lavalette, about twenty-five miles southeast of Angoulême (Charente).

Such a School has now been established under the joint auspices of the Archaeological Institute of America and of the American Anthropological Association; the original idea of Dr. Martin has been amplified, with the result that work has begun and will be carried on, following somewhat the same lines as that accomplished by the American Schools at Athens and Jerusalem.

The money necessary for the first year's work was raised by subscription, a Governing Board of nine members was elected and Professor George Grant MacCurdy of Yale University was appointed Director for one year from July first 1921.

Excavations began the first week in July, and during two months of work, a very fair result in specimens of the upper palaeolithic epochs was attained; most of these are Mousterian as the site accorded the School by Dr. Henri Martin belongs to that culture.

The activities of the School may be divided into work in the field and work in the museum and lecture halls of Paris, and the former may be said to include both excavation and excursions.

Beginning July 1, 1922, it is hoped to spend three months in excavation; the result in numbers of specimens is of less importance than the training in excavation and in the study of specimens that will be the duty and the privilege of the students.

The study, classification, cleaning and mending, comparison and exposition of the specimens found will be taught; in doing this full advantage will be taken of the advice, lectures and facilities of Dr. Henri Martin. He has established on the ground a laboratory, complete in stone and bone collections of the Mousterian epoch, and containing a synoptic collection of neolithic and palaeolithic France. Two scholarships for the year 1922-1923 are available.

Applicants should have some knowledge of prehistoric archaeology, not necessarily in the European field, and some acquaintance with French; a long course of preparation is not absolutely necessary. The work of the School begins July first of each year, and continues for one year.

Those who consider entering the school, whether or not applicants for scholarships, and whether or not intending to pass the entire year in the School, should address as soon as possible, Charles Peabody, Chairman, Peabody Museum, Cambridge, Massachusetts.



Statue of the youthful Lafayette, by Daniel Chester French, on the campus of Lafayette College, Easton, Pa., dedicated in connection with the Founder's Day exercises, Nov. 19, 1921

TO LAFAYETTE

Flamen of freedom, whose far-reaching gaze
 Pierced the dull murk and waste of angry seas
 And saw the New World bathed in golden rays—
 Of hope for man and human liberties,
 We in thy debt, where no return repays,
 Raise this fair shaft to thee as youth supreme,
 Vouchsafed that soon, so rare in fate's decrees
 To have the vision; realize the dream.

Harvey M. Watts.

BOOK CRITIQUES

The Whistler Journal, by E. R. & J. Pennell. Illustrated, pp. xxi and 339. Philadelphia, J. B. Lippincott, 1921.

This book brings up again the question of Whistler—a question which needs to be constantly brought up afresh in a country which as yet realizes the importance neither of Whistler nor of art. If, as the editors of a certain art paper have written, “a certain weariness is making itself felt” concerning Whistler, it is to be hoped that the Pennells’ new volume will stimulate curiosity about his striking personality and lead on to a more wide-spread interest in his work.

That weariness, in whatever measure it may exist, is probably traceable to the nature of what has been printed. The greater part betrays either a tendency towards clever “literatesque” effect or a thinness of substance, or both; inevitably the result is distortion. To convey a truthful impression of any person, there is necessary a completeness of knowledge beyond what is actually set down in words, what is not said giving weight and substance to what is. Precisely in this respect do most of the Whistlerian commentators and story-tellers show themselves inadequate; precisely in this respect do the Pennells, in their “authorized” *Life*, triumphantly attain the goal of biographical verity.

In the present volume they again show themselves of ampler knowledge than the rest, bringing forth from their stores new facts, new anecdotes, new glimpses of their hero. Necessarily, there is a certain amount of repetition, since so much of their journal went into the making of the *Life*; but the later date of publication permits a nearer approach to the indiscretion which Whistler himself so keenly relished, and the world is now the richer by the intimacies here revealed.

There is a further gain in the comparative casualness of the new book. Certainly the hand of the practiced writer is to be discerned in the skill with which a rather unwieldy mass of material is manipulated; but here there is no need, as in formal biography, of an account both chronological and complete. In this instance the Pennells take delightful advantage of the opportunity to be garrulous without too much repetition and informal without formlessness. With the more lax biographical and literary requirements come a greater charm of narrative and a greater naturalness of portraiture. This is especially important in the

case of Whistler who, preëminently spontaneous himself, is difficult to confine to any literary “arrangement” whatever. Of course, the “authorized” *Life* remains the most nearly adequate portrayal, but this new book is hardly less necessary to those who are wise enough to recognize in Whistler the most significant artist of his generation.

However, in reading even what the Pennells write a certain caution is necessary. It is a confusion of values for them to compare the opening of the most important exhibition of Whistler's own works with the opening of their collection of data about him. Underneath their repetitious assertions of Whistler's immortality exists a half-implication that they have made him so; whereas it is Whistler the artist, living in his own works, who will enable the Pennells to be remembered. Occasionally they make it too plain that certain persons are not in their good graces; and they speak too often of their country's ignorance and vulgarity. But even less than anyone else can the Pennells write a book without putting themselves into it.

They have done more than anybody else to give the world the truth about Whistler; but their version is still one remove from the original, and their zeal for the Master sometimes becomes a zeal for their interpretation of him. Not all their labors can spare Whistler from self-appointed interpreters in the future; rather will their own writings afford the most authoritative material for such hardy adventurers. When they express the hope of making their own interpretation to prevail, they are indulging themselves in the gesture of King Canute.

Aside from this tendency to assume that Whistler is the god of art and the Pennells are his high-priests, the new volume is a splendid thing. To a certain degree this very pontifical air adds to its interest. Perhaps a benighted country will surprise the authors by an appreciation in which they are inclined to disbelieve and will thereby earn the reward of a further volume of this fascinating *Journal*.

VIRGIL BARKER.

Travel among the Ancient Romans. By William West Mooney. Boston, Richard G. Badger, 1920. Pp. 178. Illustrated. \$2.50 net.

This book should be of interest to the general reader who wants to know about travel in ancient days, if not in trains or limousines, in

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cisium or carpentum or planstrum. The specialist will welcome the book as it gives countless references to the ancient authors and sources, which are extremely full and show that Professor Mooney has probably written a dissertation on the subject. There are four chapters: Roman roads, Travel on land, Travel on water, and Lodging. Unfortunately the illustrations used in the book are taken from the antiquated dictionary of Rich, and the maps are too small. We should have liked a more detailed account of the ancient roads and wonderful systems of high-ways that the Romans developed, especially in the provinces, and it might also have been advisable to distinguish between the conditions prevailing in the different periods. Travel was perhaps not as enormous as Professor Mooney would lead us to believe, and I am very doubtful whether pilgrims swarmed to the site of Troy and visited every classic nook; and surely many of the fairy tales of travel of antiquity such as that of Surena traveling with his thousand camel loads of personal luggage and two hundred carriages full of female companions are, to say the least, exaggerated. The book is written in a very poor and slovenly style and there are several little mistakes in it. But it has a great deal of important material and archaeologists are very glad to have a monograph on such a subject in a single convenient volume.

DAVID M. ROBINSON.

The Johns Hopkins University.

ANDIVIUS HEDULIO.—*Adventures of a Roman Nobleman in the Days of the Empire*, by Edward Lucas White. New York: E. P. Dutton and Co., 1921.

This absorbing romance of ancient Rome by the author of "El Supremo," "The Unwilling Vestal" and other stories, is by far his best work. It astounds the reader with its display of vigorous invention, vast erudition, gorgeous imagery and exuberant imagination. We are grateful to the author not only for the thrills of the adventure story, but also for the "Afterword," in which he seeks to trace its origins in his own mental consciousness.

He tells us that he dreamed practically the entire story, and claims merely the phrasing as his own. The plot, scenes, incidents and episodes he attributes to a remarkable dream dating back many years. The book is an attempt, after much delving to restore scene after scene, to put into printed words the tale he lived, read and surveyed in that dream. The great interest to us, however, in this dream-fantasia is its fidelity as a portrayal of

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the life, high and low, of Old Rome towards the close of the second century A. D., in the times of Commodus, "the most perfect athlete the world ever produced, misplaced on earth's greatest throne." We feel that the author does not claim too much in regarding his book as free from vital anachronisms, as consonant with the social and ethical atmosphere of the period, and in holding that his characters talk like real Romans, not like the absurd pseudo-Roman of most modern fiction.

The author gropes for the origins of the plot and its component scenes, and finds in them many reminiscences of the ancient Milesian tales, the stories of Aulus Gellius, the metamorphoses of Apuleius and the Satyricon of Petronius—those survivals of the Greek and Roman novel with which we became familiar when fellow-students in the classical seminaries of Johns Hopkins University. There are also numerous survivals from his wide reading in other fields.

For the not strictly Roman name of his hero the author apologizes to all archaeologists. He tells of his hunt for Sabine names in the *Corpus of Latin Inscriptions*—where he encountered "*Andivia Hedulio*"—a freedwoman probably of Greek descent. The masculine form, *Anduvius Hedulio*, persisted in his consciousness, and could not be exorcised. It sounds not un-Roman and is very musical. We forgive the author because of his power as a story-teller, and trust he may have many such dream fantasies and publish them for the delight and instruction of future readers. M. C.

Daughter of the Sun, by Quign Sabé. With a frontispiece by W. T. Benda. New York, Charles Scribner's Sons, \$1.75.

With this story in hand, we enter the Port of Adventure in company with a modern American youth bent on a search for a secret treasure of the Montezumas. When we meet Zoraida, Daughter of the Sun, sprung from the ancient Aztec race, the adventure begins and through Zoraida's eyes we gaze into the barbaric heart of old Mexico. Somewhere in Lower California, ten thousand captives had built a pleasure palace and gardens for the golden king of Tezcuco, and when they had made his dream a reality, they met their fate on the Stone of Sacrifice. Cleverly concealed in the rocky hillside, he had caused to be hidden a great treasure of gold and jewels, which undisturbed, became in time, a tradition. Zoraida, the last of her royal line, with imperious will, holds sway over this domain of her ancestors, and has thoughts of

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CAROLYN CARROLL.

Recollections of the Empress Eugenie. By Auguste Filon. With eight half-tone plates. Funk & Wagnalls Company.

In the mass of literature about the Empress Eugenie that has appeared since her death, M. Filon's book stands out as one of the very best. He had unusual advantages since he entered the imperial household in 1867 as tutor to the Prince Imperial, and later acted as secretary to the Empress when she became Regent of the empire on Napoleon's departure for the front. During the early years in England he kept his old post and did not sever his official relations until the Prince became of age in 1875.

His aim is to avoid gossip and to tell the true story of Empress Eugenie from his own personal knowledge. His eminence as a man of letters, his sincere devotion as a friend, and his desire to destroy the "Eugenie legend" that has accumulated, gives his book the mark of sincerity and makes it one of the most interesting and readable memoirs that have appeared.

He presents to us a woman who was guided by a profound sense of duty, one who performed her obligations to the social life of the time in the way that she thought would be most helpful to France, and who avoided politics until destiny placed upon her the weightiest responsibilities at a time of crisis, and even then her aim was not to preserve the Napoleonic dynasty but France.

He disposes conclusively of the oft repeated story that Eugenie brought on the Franco-Prussian War, and shows that her acts as Regent and Empress were really determined by the inexorable logic of the situation. It is, however, the picture of Eugenie the woman, the wife and mother, that most attracts the reader and leads him to feel that coming generations will give her a most important place in the list of the world's famous women.

The Writers and Artists' Year Book, 1922. A directory for writers, artists and photographers. A. C. Black, London.

This is a convenient manual for anyone desiring to keep in touch with things literary and artistic in the British Empire and suggests the need for a similar manual in the United States.

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With the collaboration of Edgar L. Hewett.

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Mizguir, the young Tartar merchant in "Snegourochka." Russian fairy opera. Book by Ostrovsky on an old Russian folk-story of "The Snow Maiden." Music by Rimsky-Korsakoff. Painted by N. Roerich for Chicago Grand Opera Company production.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIII

FEBRUARY, 1922

NUMBER 2

THE JOY OF ART IN RUSSIA

I.

By NICHOLAS ROERICH

[We have great pleasure in publishing this article by the world-famous Russian artist, Nicholas Roerich, which doubtless will be greatly appreciated by our readers.]—ED.

LITTLE knowledge brings dusk with it; great knowledge brings light. Spurious art brings the commonplace; genuine art creates joy of spirit and that power on which the building of our future rests. We should now firmly establish everything that can lead Man along a new road. As in pre-historic times Paleolith was replaced by Neolith, so in our days the "mechanical civilization" is about to be replaced by culture of spirit. The Druids secretly cherished the laws of wisdom; similar to that, in the engendering kingdom of spirit, attention is tending towards knowledge and beauty, and many a home is already lighted up by that sacred fire; many are united, each of them a creative atom in the new construction. The same thought springs up in different countries simultaneously,

like a strong plant sending forth many new shoots from the same root.

Friends, you would like to hear about art in Russia? You seem to be interested in it and kindly expectant. You are right.

The Russian nation has always been closely attached to art. Since the times of yore all its modes of life have been saturated with self-expression of true art. The ancient heroic epos, the folk-lore, the national string- and wind-instruments, laces, carved wood, ikons, ornamental details in architecture,—all of these speak of genuine, natural artistic aspirations. And, even at the present moment, all exhibitions, concerts, theatres and public lectures are invariably crowded.

It was but a short while back that Kuprin wrote:



"THE WHITE MONASTERY." From collection of Miss Mary Garden. Painted in London, 1920, by N. Roerich.



"THE VARENGIAN SEA." Painted in Petrograd, 1909, by N. Roerich.

"Russian villages welcome the intellectuals. They have become more kindred to the peasants' conception. A new-comer from among the students, man or woman, is trustfully asked to teach small village children, while their elder brothers and sisters are keen on learning not only music, but foreign languages as well. Wandering photographers are met with lots of orders. A painter who is able to produce on a piece of canvas or of linoleum an approximate likeness to a human face can rely upon a long life of safety and comfort in the country. I say *safety* because the village bestows its sincere guardianship upon these strange artists."

I, too, could point out numberless instances of love of art and of enlightenment among the simple Russian people.

It would be impossible to cover in one article every section of the vast horizon commanded by Russian art. But it is possible to point out the milestones, and to map out the main roads which will lead us from our day into the depth of the ages.

Besides the modern Russian masters—Serov, Trubetzkoy, Vrubel, So-

mov, Bakst—you have shown your appreciation of our outstanding nationalists, such as Riepin and Surikov, Nesterov and Levitan. You have also come across the names of old masters; the classic Brulov, the religious genius Ivanov, the interpreter of national life Venezianov, and our great portrait painters Levitzky and Borovikovsky. But it is necessary all the same to point out the characteristic national features and movements of Russian art from a bird's eye point of view, as it were.

What shall we cast away from our art in marking each successive step of development? What shall we adopt? Which way shall we turn?—towards the new interpretation of classicism, or to the antique sources? Shall we sink into the depths of primitivism, or find new light in the "Neo-nationalism," with its fragrance of Indian herbs, its spells of the Finnish land, its inspiring thoughts of the so-called Slavophilism?

We are deeply excited over the question—Whence is coming the Joy of Art? For it is coming, although it has been less perceptible of late. Its



"Sadko's Palace." (Old Novgorod.) By N. Roerich. Painted for the Royal Opera, Covent Garden, London, 1920.

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re-sounding, approaching strides are tangible already.

Amongst the recent achievements one is notable and bright: the understanding of the decorative, of the adorning nature of art, is growing rapidly. The original purpose and meaning of art is again coming to the fore, rightly understood as the *embellishment of life*—which makes the artist and the on-looker, the master and the owner join in the ecstacy of creation and exult in its enjoyment.

We have reasons to hope that these modern aspirations will fling away the dead weights forcibly attached to art in the last century. Already the word “to adorn” seems to be acquiring its renewed meaning among the masses.

Very valuable is the fact that the cultured part of society is just now keen on studying the birth-springs of art: it is through these crystal-like springs, that the great value of embellishing human life will be realized again. It may acquire quite a new style and lead to a new era beyond the limits of our present imagination; but one thing is certain, that that new era in its intensity of exultation will be akin to the first human ecstasies.

But flowers do not grow on ice. In order to mould that new era it is necessary that society should follow the artists; people should become their co-workers. The public mind, assisting art work by prompting its creations through the demand for exhibitions, art galleries and private collections, will be that warmth without which no roots can produce plants. Happily, as I say, the interest of the cultured public is veering round to the dusk of the past ages, in the midst of which gems are sparkling: either costly or modest gems, but equally great in the purity of thought which has given them their

material form. We are trying to discern what we would see if we were transferred into the depth of those times: would we be amazed at the wisdom of an innate artistic instinct, or would we find just gifted children around us? No; we would find not children, but wise men.

We are not going into the details of various ancient art creations; such measurements and explanations might offend both their masters and their modern possessors. It is the impression of harmony that is essential in art; and that what still bears the fascination of beauty and purity, of nobility and of singularity, should be counted as art, and need not fear any libel. As it is, judging art creations of our days, many of us are given to dwell on their flaws and drawbacks. This is a sign of youth with a country where it is done.

Let us look at the Thirties of the last century and further back still. Much of it stirs our heart-strings; the noble bloom of the epoch of Alexander I, the truly decorative sparkle of the times of Catherine the Great and of Elizabeth (XVIII) and the amazing conglomerations of art in Peter the Great's time. Happily, a great deal of it all has escaped ruin and vividly speaks for itself.

What is by far less known and understood are the “pre-Peter” times. Our conception of these had been out of gear for a long time due to the admixture of “self-made” knowledge—which is always the result of *little* knowledge. The safest way to study the homes and churches of the pre-Peter epoch is to transfer into it in our minds the treasures from our museums, the objects of jewelry, clothing, textures, ikons, etc.

Almost the highest place amongst the ancient Russian art creations should be given to the ikons—applying this



Building of Ancient Russian "Warship," X Century, by N. Roerich. Now in Oakland Art Association Museum.

definition on a large scale. The faces on these "wonder-working" paintings are magically impressive. There is a great understanding of the effects of the silhouette-painting in them, and a deep sense of proportion in the treating of the back-grounds. The faces of Christ, of the Virgin, of some beloved Saints—they seem actually to radiate the power attributed to them: The Face of Judgment, The Face of Goodness, The Face of Joy, The Face of Sorrow, The Face of Mercy, The Face of Omnipotence. Yet—still The Same One Face, quiet in its features, fathomless in the depth of coloring. The Wonder-working Face. No one dared until recently to regard the ikons purely from the artistic point

of view, and only then a powerful decorative spirit has been discovered in them at last—in the place of naiveness and crudeness which were supposed to be their characteristics hitherto. A genuine decorative instinct gave their unknown creators, in their days, the complete mastership even over the largest surfaces of church walls. We are still in the dark about the proximity of that instinct in regard to actual technique and knowledge, but the "specialists'" indifferent descriptions of these wall- and canvas-ikons often call forth feelings of pain and offense for those works.

It is not sufficient to sense the exulting audacity of color in the wall



Yaroslavna's Tower Room. Scene for Prince Igor; Diaghileff's Paris and London production, 1914, by N. Roerich.

paintings of the churches in Yaroslavl and Rostov? Just have a good look at the interior of John the Forerunner in Yaroslavl. What harmonies of the most transparent azure with bright ochre! What atmosphere of ease and peace in the greyish emerald of the verdure, and how well it blends with the reddish and brownish garments of the figures. Serene Archangels with deep yellow haloes round their heads flying across the warm-looking sky, their white robes looking only just a shade colder against it. And the gold: it never hurts your eye, it is so perfectly placed and so perfectly balanced. Truly, these paintings are the daintiest, the finest silk textures befitted to clothe the walls of The Forerunner!

In the labyrinth of the church passages in Rostov every one of the tiny doorways startles you with unexpected beauty of color harmonies. Softly outlined human figures are discerned looking at you through the strangely-transparent pale ash-grey of the walls. In some places you seem to feel the heat of the glowing red and chestnut chords; in others, peace comes breathing from the greenish-blue masses of color; and, suddenly, you stop short—as before a severe word from the Scripture—faced by a shadowy figure in ochre.

You feel that all this has been created consciously, not casually; and that you have been brought to that house of God for some reason, and that you shall



"FROST AND WOOD SPIRITS." Scene for the fairy opera "Snegourochka" (The Snow Maiden), by N. Roerich.

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keep the impression of its beauty and benefit by it more than once hence.

These works—to quote from an old book of the XVII century—have been painted “with honest mind and decent purpose, and with noble love for embellishment, for the people to see themselves here as standing before the face of The Highest.”

When the later-on famous “wonder-working” ikon of the Virgin *Iverskaya* was to be painted, the planks for its foundation were bathed in consecrated water, an exceptionally arduous service was held, the paints were mixed with petrified remains of some Saints, and the painter, while at that work, consumed food only on Saturdays and on Sundays. The ecstasy of painting an ikon was great in those days, and it was a real happiness when the lot befell a true artist, elated by the eternal spiritual beauty which he was to embody.

Some splendid laws of the great Italians can be traced in the Russian wall paintings, applied from a purely decorative point of view. On the other hand, the Far East has poured, through the Tartars, a tinge of wilfulness into our old art works. Towards the Tsars’ period of our history (16th cent.) the decorative element in every day life came to its highest. Whether temples, palaces, or small private dwellings, they all clearly reflected a perfect sense of proportion through which the structure itself blended with its ornamentations into one. Looking at them you find nothing whatever to argue against!

The noble character of the arts that flourished in Novgorod and in Pskov—on “The Great Water-way” leading from the Baltic into the Black sea—was saturated with the best elements of Hansa culture. The lion’s head on the coins of the Novgorod Republic is

extremely like the head of St. Mark. Was it not the northern giant’s dream of the distant southern queen of the seas, Venice? The now white-washed walls of Novgorod—the “Great Town which was its own Master,” to quote its ancient name in full—look as if they could very likely have borne on them paintings of the Hansa character. Novgorod, famous for, and wise with, the incessant raids of his “Freemen,” might have turned his face away from a casual wanderer,—but only through wilfulness and not from shame: there is not one stain on the fame of the famous old town; it has kept many of its old features even until the XIX century.

It is different with the influences of the Far East. The Mongol invasions have left such a hatred behind them that their artistic elements are always neglected. It is forgotten that the mysterious cradle of Asia has produced these quaint people and has enwrapped them in the gorgeous veils of China, Tibet and Hindustan. Russia has not only suffered from the Tartar swords, but has also heard through their jingling the wonder-tales known to the clever Greeks and the intelligent Arabians who wandered along the Great Road from the Normans to the East.

The Mongol manuscripts and the annals of the foreign envoys of those days tell us of an unaccountable mixture of cruelty and refinement with the great nomads. The best artists and masters were to be found at the headquarters of the Tartar Khans.

Besides the adopted view-point of the text-books there can be another one: It was the Tartars’ contempt and cruelty that taught the Russian Princes to give up their feuds and to rally against their mutual oppressors; it was the Tartars that taught them the omnipotence of merciless victors; but, at



"ROSTOFF THE GREAT" (from collection of Dr. W. Porter), by N. Roerich.

the same time, those nomads brought from Asia ancient culture and spread it all over the land which they had previously devastated.

It is more painful to think of the ancient weapons of the Russians themselves with which they ruined in their quarrels each other's towns even before the Tartars invaded them. The white walls of the Russian temples and towers—"shining as white as cheese," to quote from the ancient annals—suffered many a hard blow from kindred clans.

Walking through the plains beyond the outskirts of Rome, one is unable to imagine that it was just in those now

empty places that Caesar's capital was unfolding itself, giving gorgeous shelter to some ten million inhabitants. It is equally unbelievable to imagine the gorgeousness of Kiev—"The Mother of Russian Towns"—where Prince Yaroslav the Wise entertained foreign guests from East and West. The remnants of the wall paintings in Kiev's cathedrals, all these large-eyed, serene figures of world-wise men interpreted by the brush of real artists, give us a glimpse of what art actually meant to the Russians of those times (about 1000-1200 A. D.).

A few years ago there were excavated in Kiev some remnants of ancient



Church in Sousdal (XVI Century), by N. Roerich.

walls, frescoes, tiles and ornaments; these are believed to be fragments of the Princes' court-yards. I have seen some of the exquisite frescoes, and I found them bearing the features of art of Asia Minor. The structure of the stone walls in itself indicates a special quaint manner of technique, which usually marks the periods of great love for architecture. I think that the Rogère Palace in Palermo gives an idea of the palaces of Kiev.

It was really a combination of North and South: the metal sheen of the Scandinavian style beaded with the pearls of Byzantium made the ancient city that place of beauty which led brothers to fight for it. The astound-

ing tones of enamel, the refinement of miniatures, the vastness and dignity of the temples, the wonders of metal work, the masses of hand-woven textures, the admixture of the finest laws of the Roman style—all these melted into one in giving Kiev its noble elegance. Men of Yaroslav's and Vladimir times must have had a very developed sense of beauty, or the things left by them would not have been so wonderful.

Note those paragraphs from the heroic epos where the people's mind dwells on the details of ordinary life, leaving alone for a while the achievements of heroism. Here is a description of a private house—a "terem":



"THE LAST ANGEL." From pre-war prophetic series. Painted in Talashkino, 1912, by N. Roerich.

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Around the terem—an iron fence;
Its spikes—topped with carving;
Each one of them crowned with a pearl.
The gate-way—floored with whale tooth.
Over the gate-way—about seventy ikons.
In the middle of the court—the terems do rise,
The terems with their gilt domes;
The first door-way—in wrought iron work,
The middle door-way—in glass;
The third door-way—latticed.

One can trace in this description a likeness to the images on the Dakian structures on Trojan columns.

And, here is a description of horsemen:

Their clothes are of scarlet cloth.
Their leather belts are pierced with wrought metal clasps.
Their caps are black and pointed,
In black fur, with golden crowns.
Their feet are shod with precious green leather,
Tilted at the toes like awls;
The heels are pointed too;
There's room enough for an egg to roll round the toes,
There's room enough for a sparrow to fly round the heels.

This is an exact, although poetic, description of the kind of garments that can be seen in the Byzantine wall-paintings.

And, here again is the picture of the hero himself:

The helmet on his cap shines like fire.
His plated shoes are in seven shades of silk.
Each has a golden tack in it;
Each toe has a precious emerald in it.
On his shoulders—a coat of black ermine,
Of black ermine brought from over the seas,
Covered with embossed green velvet.
Each button-hole has a bird woven in.
And each golden button—a furious beast cast in.

I would suggest to regard such a description not from the view-point of philological curiosity, but as a piece of direct realistic information. The details are an archaeologically-true evidence. Thus, in this quaint statement we can see a fragment of a great culture,—one that was not enforced, not strange to the simple people: the unsophisticated folk, obviously, had no objection to it whatever: they spoke of it without the scorn of the "lower"

classes for "the elect," but freely expressed a genuine pride in what was beautiful and elegant to their own senses as well. In those days the elaborate arrangements of the Princes' hunts, the merry feasts they gave—in the course of which they would put a number of wise questions before their foreign guests,—the nobility in the construction of new cities,—all this blended together in harmony. Such life did not jar on the poetic mind of the simple people; and it is evident that wise initiators of art have inhabited and ruled The Mother of Russian Towns.

Here is a quotation from the first historical annals (the exact language of which remains untranslatable, being a mixture of Russian with the Old Slavonic which in itself makes it a piece of poetry of the XI century):

"Yaroslav founded Kiev the Great, and its golden gates with it. Also the Church of St. Sophia, also the Church of Annunciation upon the Golden Gates, also the Monastery of St. George and St. Irene.

"Loving the laws of Church and being a master in books, he read them by day and by night, and wrote them too, thus sowing book-words in the hearts of true men, which we now reap. For, books are rivers that carry wisdom throughout the world, and are as deep as rivers. Also, Yaroslav lovingly embellished the churches with gold and silver vessels, and his heart rejoiced upon it."

Yaroslav's exulting over the gorgeousness of St. Sophia temple is immeasurably removed from the exclamations of our contemporary savages at the sight of bright colors. Yaroslav's was the exultation of a man who sensed in his creation a monument of art that would live for ages. One can envy



"THE POLOVETSKY CAMP." Scene from Prince Igor, opera of Borodini, by N. Roerich (produced more than 500 times in Russia).

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and admire the modes of life where such art was in demand.

A question may arise: How could Kiev have become a centre of culture at the very start of Russian history?

But, do we possess any knowledge about the foundation of Kiev? That city tempted Prince Oleg, the Varangian—a man of the world, a man of experience. Before him, the Princes Askold and Dir coveted Kiev, and so did many other Normans. “And many Varangians foregathered and came into possession of the Slavonic Land.” It should be noted that there are no indications anywhere in the lines of the annals about Askold and Dir being *un-cultured*. Thus, the facts about the foundation of Kiev are really pushed back into the depths of the legendary times. Let us not despise tradition, either; it says that the Apostle Andrew has visited Kiev: why should an apostle come to virgin forests? But his appearance in Kiev becomes quite comprehensible if one thinks of the secret cults of Astarte which have been recently traced near Kiev. These cults take us back to the XVI-XVII centuries before Christ. A large centre of mental interest ought to have existed already in order to shelter such cults.

It is a comfort to know that all of the Great Kiev is still resting within the ground in peace, un-excavated. There are glorious discoveries to come yet. They will open almost the only gate into the depths of the past of our land. Even the Scandinavian period and the Bronze period will have a light thrown on them through those gates.

There is no doubt that the joy of art has grown in Kiev side by side with the neighboring Scandinavian culture, without being engendered by the latter altogether. Why should the

birth of the Russian Scandinavia be attributed entirely to the legendary Prince Rurik? The ancient annals mention a fact which is of great significance, yet it has never been picked up as a key:

“The Russians pushed the Varangians beyond the sea and would not pay duty to them.” Now, if the *expulsion* of the Varangians took place before Rurik’s name came in at all, *when did their first appearance* in the Russian land take place? It is quite possible that the Russo-Scandinavian era may have been rooted in the depths of the ages.

We have a startling illustration of carelessness in the “historical” textbooks on the subject:

The famous phrase attributed to the old Russians which is meant in the textbooks as a wholesale invitation from the Russian land to the Varangians “from over the sea” runs thus:

“Our land is large and prolific, but there is no order in it. Come and rule over us.” What is usually given as a sequence to this invitation are the following lines: “There came the Varangian Rurik with his brothers Sineus and Truvor (800 A. D.).”

Now, in the Scandinavian annals, the words “*sinhuus*” and “*truver*” mean, “his household” and “his true guard.” Therefore I would suggest a different explanation of the famous phrase: very probable, it has found its utterance not on the part of the ancient Russians themselves, but among the Scandinavian colonists who inhabited the banks of the northern river Volhov. It is they that must have asked Rurik from behind the Ladoga lake (which is very much like a sea—where he, most likely, used to come from Scandinavia for hunting), to come and organise a military force



"THE CALL OF THE BELLS." Old Pskov (XVII Century). By N. Roerich.

for them. And that men—with his household and his guards, with his means and his probable love of adventure—came to the asking of his compatriots. By and by, his kind of "princes," the warriors hired in the North of Russia, were attracted by the Kiev Principality where the rôle of a "prince" was more than that of a warrior and included the position of a statesman.

In the tenth century, northern culture saturated with its influence the whole of Europe. No one denies that the Scandinavian epoch forms one of the most attractive artistic problems. The monumental art of the Scandinavians is exceptionally serene and noble. For a long time it was only the skiffs with their motley sails and carved dragons that used to bring the elements of The Wonderful with them into Russia. Our people adopted these with open hearts. There is no reason to regard

the Northerners as rough conquerors of the original Novgorod; in any case, they lived in a way which made them kindred to art—a feature which was a powerful factor in their blending with the inhabitants of the Russian plains who had artistic imagination innate in them.

We know that the Varengians brought with them the ideas of human deities; but, before that, did the Slavs not deify the powers of nature—one of the most poetic forms of religion? This was the cradle of their creative inspirations.

Going further into the depths of ages, we find the last frontier of realistic entities. Apparently, only dust seems to be left beyond those frontiers, and an amateur is put hard to believe that it is not merely a theory of dull archaeology that we are asked to adopt. But, in reality, there survived some atoms of fascinating gorgeousness that did live in the past. Now it is time for every-



Winter Group in "Snegourootchka." By N. Roerich.

one to realise that art has existed not only where this is obvious to all; but that much, much is hidden from us by the veils of time. And what seems dull now will appear one day lit up by the joys of penetration. The onlooker will become a creator. Herein lies the fascination both of the Past and of the Future. He who cannot grasp the Past is unable to imagine the Future.

The fantastic bas-reliefs on the northern rocks, the tall hillocks along the trade-routes, the long daggers and the attire so rich in design make one love northern life; they awaken respect for the primitive forms of beauty beyond which our imagination sinks in the depths of the bronze patines.

A great deal of art can be sensed even in the mysterious and dusky periods which stand back furthest from us. Can the animal Finnish phantasmagoria be astrange to art? Do the bewitched forms of the far East escape artistic penetration? Are the first adaptations from the antique world hideous in the hands of the Scythians? Are the ornaments of the Siberian

nomads merely coarse? No; these finds are kindred to art, and one can envy the clarity of conception with the ancients. They incarnated symbols that meant to them so much, and created well-defined, distinct, for manifold artistic forms.

It is in the mysterious cobweb of the Bronze period that we have to look round. Every day brings with it new conclusions. We can discern a whole pageant of peoples. Beyond the shining, gold-clad Byzantines we see the motley crowds of Finno-Turks pass by. Deeper still in time majestically come the gorgeous Aryans. Still deeper, there are only the extinguished bonfires of unknown wanderers; these are numberless.

It is the gifts which all of these have left for us that are nowadays building up the Neo-nationalism. The younger generations will heed it and will become strong and sane through it. If the blunted modern nationalism of art is to be turned into a bewitching neo-nationalism, the foundation stone of the latter will be the great ancient



Boyards in Summer in "Snegourotschka." By N. Roerich.

world in its genuine conceptions of truth and beauty. This truth and beauty will find one day its equal in the great future.

The remotest annals of the Christian era are unable to convey the fascinations of the effaced cult of Nature. The so-called "animal" in everyday life, the "devilish" in merry making, the "unseemly" songs described by the chronicler of the ancient times in Russia, should not be swallowed whole-sale as such: the chronicler was an ordained person, and a partial point of view was unavoidable in his case. Church did not bring art with it: it only rested its foundation upon it; and, although it created some new forms, it crushed the other, equally beautiful, ones.

All the certainty of assertion ends for us with the Scandinavian period. What remains of the ages that preceded it gives us but approximate indications. We can only see that objects of beauty were necessary in people's life; but all actuality as to the exactness of centuries in speaking of the details of home life escapes our searchlights.

The darkling depths of the Bronze and Brass periods defy us, especially if we try to hold on to the Russian soil. Yet, such countries as Greece and Phoenicia were bound to have made an immense impression on the surrounding populations. Of course, the transitory moments of history must have effaced the importance of ornamental art even then, as it also happened in Russia at the period of the internal feuds. The unskilful use of a new treasure such as metal must have pushed aside, at the time, real artistic taste. But the dark periods of iron, bronze and brass lasted very long, and we cannot expect any clarity from our researches there.

In the direction of ornaments the creative spirit of the ancients has been working unfliningly. The love for symbolical design was enveloping humanity like a safe-guarding net: and a modern uncultured woman of the tribes Mordva or Cheremissy (in the East of Russia) has no conception of the value of art which has reached her through ages and which she possesses in her ornaments.

(To be continued.)

THE RUSSIAN BALLET

By FRANCES R. GRANT

TO Europe, Russia of yesteryear was an elusive mystery. Great, dark, colorful, it seemed a constant enigma. Behind its boundaries, Europe sensed a constant chaos—but it was a chaos of reason, such as precedes the rising of a curtain.

And the curtain rose.

It was in 1909 that Paris was aroused to sudden attention by a spectacle of iridescent splendor. A band of ardent Russians, bringing with them the secrets of a new art, colorful, gorgeous, had appeared at the Théâtre du Châtelet. From then on the world knew the brilliance that was the Russian Ballet's.

Over the Théâtre du Châtelet, there had come a resplendent change. The season before it had sheltered "The Adventures of Gavroche." And despite its obviousness, Parisian crowds delighted in it. Then appeared this inspired troupe from Muscovy. With a zeal incalculable the interior of the playhouse was transformed; enthusiasm worked its miracle over everything. And when the season of the Diaghileff Russian Ballet began, even Paris the *blasé* sat bewildered before the gorgeousness of "Prince Igor," the splendor of "Armide," the charm of "Chopiniana" and the abandon of the "Bacchanale."

But the opalesque brilliance of the Diaghileff ballet had not been created in a day, or even in a season. Behind it lay a venerable tradition and its background was interwoven in the history of Russia.

Dance is an inseparable part of the Russian character. It is as definitely entwined into the life of the nation as is music and is as important a part of the

people's self-expression. History tells us that the art of ballet was introduced into Russia as early as the reign of Czar Alexis Mihailovitch. Stirred by a desire to bring the ballet to his country, Alexis is said to have dispatched his aide-de-camp Col. Van Staden to the western countries to order a troupe of dancers for his palace. A further record has it that in 1673-74 a group of German and Italian dancers came to Alexis' capital and diverted the court with performances of "Orpheus and Eurydice" and other performances.

The actual installation of the ballet as part of the official educational system, however, can be traced to the reign of the Empress Anna Ivanovna, who opened the Imperial Ballet School in the Royal Palace in 1737. The French ballet master, Landet, was engaged to take charge of the work and with the assistance of a Neapolitan composer and musical director, the school was initiated. Since that date the Imperial Russian Ballet School has continued its undisturbed course. Supported by the court, the choice of Europe's ballet masters and teachers were summoned to the faculty at princely cost and the art of ballet there kept abreast with the highest standards. France, Italy and Scandinavia contributed its teachers to the school, and the leadership of the faculty passed among men whose names were to be conjured with in the contemporary progress of the ballet.

In the furtherance of their training, the pupils of the school were inspired by the appearances at the Imperial Ballet of the leading dancers of the world. For their illumination the grow-



Anna Pavlowa.

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ing generation of Russian dancers had the privilege of seeing such dancers as Fanny Elssler, Carlotta Grisi, Cerrito, Grimaldi and other representatives of that halcyon decade of ballet dance on the Imperial stage. Nor did the Imperial Ballet School have to look long beyond its own lists in emulation of others; it flourished apace and soon its own roster was illumined by famous names. Under the leadership of Marius Petipa, who assumed the head of the ballet in the middle of the nineteenth century, the personnel of the school reflected such names as Mouravieva, Bogdanova, Nikitina, Khechinskaja, Stoukolkin, Kchesinsky, Gerdt Loukjanoff, and better known to America, Karsavina, Pavlowa, the Fokines, Bolm, Mordkin and Nijinsky.

It would be well to glance more closely at a system which produced such a wealth of artists of transcendent quality. The Imperial Ballet School had built up a stalwart curriculum, the completion of which might well insure and test the student's ability. Each season, some twenty-three students were chosen to enter its course out of the several hundreds who annually made application. Beginning at the age of ten or thereabouts, the neophyte would devote some eight years of his life to the training, and under the tutelage and supervision of the school, obtained not only his training in the technique of his art, but a correlative education and culture which could but serve to advance his artistic accomplishments. Thus, the Imperial Ballet School provided its graduate with a knowledge of the dance, but gave him as well a profound insight into the traditions of the cultured world.

The system, by its very thoroughness in training the students to an acute

artistic judgment, provided them with a weapon. Keenly subtle to the possibilities of their own art, they turned the weapon inwardly to probe the limitations of the contemporary ballet.

Those who have followed the history of the ballet know that in the nineteenth century, its decadence seemed imminent; interest in it seemed destined to languish. Between the conceits of the French school and the manifold and grotesque acrobatics of the Italian school, it seemed hopelessly enmeshed and its freedom forever throttled. In Russia, under the leadership of Petipa, and of necessity infused with foreign influence, it assumed the form of great and bedizened spectacles, weighted down with innumerable conventions.

It was at the end of the nineteenth century, even as early as 1890, that the younger artists, products of the training of the Imperial Russian Ballet School, began to comprehend the irksome yoke under which the ballet was stagnating. Hoping to liberate it from its rigid traditions, they formed a circle of young artists all infused with a faith in the future of the ballet, yet still uncertain of the path to follow.

At this time, Isidora Duncan, who too had been filled with the inspiration to rid the art of dance forever of its imprisoning rules and who had reverted to the Greeks and the Classic Dance for her inspirations, began the tour of Europe. She reached Russia about 1907, and at the invitation of this group of younger dancers, gave an exhibition of her work.

Enthused still further by her art, the band of the faithful in Russia began their labors for the liberation of the ballet. In their vanguard stood Serge Diaghileff, who although not a dancer himself, was a writer and connoisseur,



Adolf Bolm.

Photo by Maurice Goldberg

Vaslav Nijinsky in "Le Spectre de la Rose." Serge de
Diaghileff's Ballet Russe.

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who was heartiest in his desire to acquaint the rest of the world with the brilliance of Russian artistic traditions. A graduate of the Petrograd Conservatory of Music, Diaghileff had for long been the editor of the art monthly, *The World of Art*. In 1906, desirous of introducing Russian paintings to Europe, he had gone to Paris, rented an art gallery, and therein exhibited to the astonished Parisians the magnificent works of his compatriots. The following year, Diaghileff again went back to Paris, this time presenting some of Russia's musicians in concert and giving examples of his country's musical equipment. It was natural that the circle of dancers should turn to him for leadership.

In the matter of artistry there stood at the head of this band, Michel Fokine, to whose vision and genius much of the brilliant conception of the present-day Russian ballet is due. Fokine, infused with the ideals of a new ballet, had enlisted the finest musicians of Russia as well as her painters in the cause of his creations. With such men as Stravinsky, Strauss, Ravell and others he talked over his ideas of what the chorographic art should become, and, aided by such grandiose talents as Bakst, Roerich, Benois, Seroff, he proceeded to create that magnificent art which was to astonish Europe and America. No longer were the deadening conventions which had prevailed in costume, chorography, and music, to stultify this art. Alive with the new freedom, artists, musicians and dancers combined zealously with Fokine in consummating his visions.

Immediately, however, an inimical bombardment assailed the liberated ballet. Stars of the old régime, eagerly awaiting their pensions and languidly satisfied with their past triumphs, re-

fused to join its ranks; old ballet masters; relatives of composers to whose works Fokine sought to provide chorographic settings; all joined the line of the reactionaries in attacking the Diaghileff group, which had in the face of such concentrated opposition, to delay its illuminating début.

In the meantime, however, Adolph Bolm, one of the younger cynosures and lights of the ballet, having graduated from the Imperial Ballet School with honors, had determined for a while to feast himself with the arts of the rest of Europe. Through Austria, Russia, France, Italy and Germany he traveled, absorbing himself in the treasures of Europe. The journey left him with one overwhelming impression: the utter ignorance of the rest of Europe of Russia's cultural accomplishments. Immediately upon his return to Russia, although but twenty-one, he organized a company of some twenty-eight dancers, including Pavlowa, who in this company made her first appearance outside of Russia, and set out on a month's *tournee*. Traveling through parts of Russia, Finland, Sweden and Germany, the company met with constant and stupendous successes. It was this tour that inspired Diaghileff to undertake his trip to Paris, and in 1909 in the French capital, the world first became acquainted with that art, vital, lucent, which had been conceived by Russian genius.

To America there came echoes of the triumphal tours of these dancers who were reaping honors in Paris and London. But beyond the encomiums and paeans which reached her through the press, this country remained unacquainted for many years with the artists.

The first initiation into this art of Russia came in 1909. Anna Pavlowa



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and Mikail Mordkin were engaged to appear in the Metropolitan Opera House, and in the spring of that year they made their first appearance in "Coppelia." The opalesque art of these two met instant approval and the Pavlova-Mordkin visit was received with acclaim both in 1909 and the following seasons when the two repeated their visits to these shores.

The success of the Russian ballet abroad, and the anticipation which it had aroused here, did not fail to rouse many of the lesser lights to imitation. Hence the cause of Russian art was somewhat dulled in America by the appearance here of various collections of dancers, who, styling themselves as Russian Ballets, paraded a somewhat hybrid art before the public. The vaudeville stage, the musical comedy theaters and other centers presented to their audiences a conglomeration of ballet numbers by dancers who presented themselves as authentic Russian dancers, but whose tradition had been acquired far from the Imperial Ballet School and some far from Russia.

Memory of this somewhat ill-odored period of quasi-Russian art was immediately wiped out, however, on the arrival to this country of the Diaghileff forces themselves. And it was on January 17, 1916, that the Russian Imperial Ballet gave its first performance in America. That evening in the Century Theater, America beheld the plastic fantasies of "L'Oiseau de Feu" of Stravinsky, "Scheherazade" of Rimsky-Korsakoff, "Princesse Enchantée" of Tchaikovsky and Rimsky-Korsakoff's "Soleil de Nuit." And the following morning the critics acquainted the waiting world with descriptions of the luminant new art; of the pregnant subtleties of the settings; of the redoubtable chorographic genius of Fo-

kine, and of the powerful dancing of Bolm, Massine, Macklezowa and the rest of the ensemble.

Followed a series of performances in New York, which brought forth most of the entrancing conceptions that had entranced Paris, "Cleopatre," "Spectre de la Rose," "Petronchka," "Narcisse," "Après Midi d'Un Faune," "Les Sylphides," "Prince Igor" and "Sadko," which had its world's début here. In addition to its New York performances the Diaghileff Ballet traveled through New England and the Middle West, leaving in its wake audiences astonished and entranced, but convinced of the beauties of this exotic and revelant medium.

The following year the ballet returned to America again, and with similarly brilliant performances renewed again its triumphs. It was during this second season, that of 1916-17, that the first alliance of Russian and American art was sealed in the presentation of "Til Eulenspiegel" for which Robert Edmond Jones, the American painter, provided the scenic background.

It is the Ballet Intime of Bolm that has carried the torch of the Russian ballet throughout the country. Through its work the people have been awakened further not only to the beauties of the Russian art, but have perceived how that art may be wedded to American conceptions. With this ballet, composed almost entirely of Americans, and utilizing the works of Americans in costumes and setting and music, Bolm has wrought an art of more intimate and delicate suggestion. In a manner, the Ballet Intime has gone a step beyond the Russian Ballet; from the spectacular and brilliant, it has advanced to the more subtle. Whereas the pictorial was the great preoccupa-

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tion of the former ballet; the more intimate art weds itself to psychology and poetry and a more suggestive humor, satire and philosophy have stolen into the plastics of the dance.

At the same time interest in the ballet and in the brilliant theatrical effects which characterized it have so correspondingly increased that two years ago Michel Fokine, the original genius of the Russian Ballet, and Mme. Fokina, were invited to this country by a leading producer. Here Mr. Fokine has staged "Aphrodite" and several other glittering spectacular dramas. With Mme. Fokina, herself one of the leading dancers of the Diaghileff forces, Fokine has also toured America in dance recitals.

Similarly other ballet movements have begun in this country. The latest of these is the inauguration of what has been called a National American Ballet. The movement was begun last February with a meeting at Town Hall, under the leadership of Mme. Lubovska, an American dancer.

The movement, which is being assisted by prominent persons in the artistic and society world, purports to initiate a school for the training of American ballet dancers. The courses, according to present plans, are to be held in the summer, and are to extend for six seasons for the neophyte. The training of the novice is to begin at the age of ten and no pupil will be permitted to enlist in professional work before she is sixteen. From these plans it would seem that the American movement had looked towards Petrograd of yesterday for inspiration and ideas. The movement has numerous possibilities and bears promise of distinct interest.

Another similar activity is that begun in Seattle this season by Nellie Cornish,

the Cornish School. There amid inspiring surroundings, Miss Cornish is attempting to build up a school of the theater, a movement which this season had further impetus in the presence of Adolph Bolm, Maurice Brown and others there who gave master classes. It is the first time Mr. Bolm has taught outside of New York, and it is indicative of the new spirit and understanding of ballet that its beauties are being appreciated and felt throughout the country.

Certain it is that a greater understanding of the ballet has permeated the country and this feeling undoubtedly had its beginning in the visit of the redoubtable Diaghileff forces. Since their visit a change has come over the arts of this country; a new force; a greater virility has been reflected in their creation. The art of the Russians, which eschewed pallidity, which embraced the force of color and the fire of freedom, has spread its gospel. Here in America, where our ideas of the dance are not influenced by folk expression and where the traditions of ballet have not been handed down from the creations of a national youth, the Russian art has found fertile soil. And yet the ballet of America is not the ballet of Russia; nor are the arts of America those of Russia. To the freedom taught us by that troupe of the faithful we are learning to add a new spirit, one reflective of this land; upon that foundation, we must continue to build a new art revelant of the soul of America.

Again the Diaghileff forces traveled across the country, and although success attended their trip constantly, the tremendous costs of a trans-continental tour forced them to abandon their American visits. Since their return to Europe they have continued their successes in Paris, Italy and London.

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With the two seasons here, however, the flashing successes of the ballet had left their mark upon this country's art. There is no question but that the Diaghileff performances brought to American creation a vitalizing force, one which has given to our art a greater resplendence. The unity of chorography, music and painting, wedded so ideally in the ballet, impressed itself upon all three branches of our native culture and has infused the works of our artists with a more virile force. Especially can this be noted in the theatrical arts of this country, which have reflected greater luminance since the Ballet's visit.

Following the departure of the Imperial artists for Europe, the cause of ballet in America was kindled by new forces.

It had happened that Adolph Bolm, one of the leaders of the Diaghileff band, through an accident, had been prevented from returning to Europe with the rest of his fellow-artists. The declaration of war which followed shortly then kept him here.

In 1917, Mr. Bolm organized his Ballet Intime. This, made up of American artists, sought to perpetuate the traditions of the Russian art, and at the same time aimed to utilize American material, not only in its personnel, but in the music and settings. At the same time, the Winter Garden and other theaters of America, realizing the force of the new art, invited Mr. Bolm to stage several chorographic scenes.

The following season a momentous instance of the effect of the Russian ballet was offered in the invitation given to Bolm to stage the "Coq d'Or" of Rimsky-Korsakoff on the stage of the Metropolitan Opera House. The success of the ballet was instantaneous—one of the really captivating

successes of the Metropolitan repertoire. Bolm had taken his dancers from the Metropolitan and among them were many American dancers. Into them he had almost uncannily infused the spirit of the work and the chorography of Fokine was revived resplendently.

Together with "Coq d'Or," the following season Mr. Bolm was asked to stage "Petrouchka," again meeting with similar success.

Possibly the finest example of this close-knit of the American and Russian mediums of expression came the following year, with the performances in Chicago and New York of "The Birthday of the Infanta," by John Alden Carpenter, and presented by the Chicago Opera Company. To the work, certainly the most scintillant yet written by the well-known American composer, and with the cooperation of Mr. Jones, who had previously revealed his understanding of the Russian spirit, Mr. Bolm set a fantastic and inimitable chorography based upon the delightful Wilde story. The performance revealed that a company recruited entirely from Americans, might carry on the traditions of the Diaghileff ballet, and at the same time advance a step further in chorographic subtleties. The work brought to Mr. Bolm further triumph; it indicated that to him had fallen the mantle of leader of *maitres de ballets*.

In his Ballet Intime, Mr. Bolm made an epochal performance from "The White Peacock" of Griffes. In the work of this most-gifted of Americans, now unfortunately gone from us too soon, Mr. Bolm perceived splendid descriptive beauties, and to this, his ballet of the "White Peacock" gave evidence.

New York City.

NATIONALISM IN RUSSIAN MUSIC

By DR. ALEXIS KALL

WITHIN the last few months here in America, I have read scores of articles treating the same subject of the possibilities and necessity of creating a national musical art in America. Is a great country entitled and expected to have her *national* music that would be representative of her national ideas and ideals and not only a sum of separate individual talents each one reflecting a single individuality? Is a young country able to create such a national art without decades and centuries spent in preparatory work of self-concentration and gradual assertion of national peculiarities and ideas, like we see it, for instance, in Italy, Germany and France?

How does nationalism express itself in music? What are its sources and ways of expression? Instead of answering these questions in the usual way of abstract and speculative reasoning I will try to contribute to the solution of this moot point in a practical, concrete, purely historical way. I shall speak of the nationalism of music of my country—poor, devastated, godforsaken Russia. At the present time she is downtrodden, stricken by famine and epidemics, torn asunder by political dissensions and fanatical doctrinism, but in her past, in her short past, being herself like America a young country, she has created a national art of such beauty and so intensely typical of her national soul that it cannot be found perhaps in any other country of the world.

As a matter of fact national Russian music as a cultured product of conscious art (and not unconsciously in the folk song) did not practically exist

until Glinka's first national opera (1836). Since then the national elements in Russian music gradually first condense, then crystallize themselves and after a short period of some two scores of years in the eighties and nineties, we feel, they have expressed themselves in all species of musical creative art in the greatest imaginable purity, intensity and beauty. The climax is reached, and since then we can watch in Russian music the decline in interest for national tendencies. The Russian national soul has found its adequate expression in music, everything here was said and emphatically repeated; and new ideas of broader expansion have substituted themselves and with them new goals and new tendencies. And so, within the short limits of much less than a century in a country where the art of music did not practically exist—a national school of music has been founded, had time to create works of undying beauty and worldwide importance, to reach its climax and to die gradually in giving place to other broader and more modern tendencies and aims. All that in less than a century. Is this not an instructive and encouraging example for a young country like America!

Everything that is national in the wide meaning of this word, everything that reflects the pulsation of a great, collective heart, that of the nation, may be a source of national art. National history, national legends, epics, folk songs, folk lore, religion may give the right spark to set into sacred fire the creative imagination of an artist, who wants to reflect in his art instead of his own insignificant indi-

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viduality, this great one of a collective soul—a nation.

For the composer this spark is given primarily by the folk song. I emphasize: folk song, not popular song. Popular song is mostly a product of civilization (very often a wrong one), it is mostly “low-brow.” Folk song is a sacred thing. It is plain, naive, unsophisticated, but it reflects a great collective heart of the people. If it is, for instance, a cradle song—any mother of the great nation may sing it as her own. If it is a love song, any loving heart may be moved by it. But real folk songs are seldom popular. In Russia we know wonderful folk songs, known and sung only in one little out-of-the-way hamlet and totally unknown in the neighborhood. Some of those songs were discovered by a lucky chance by some collectioneer of folk songs and so made known to some great Russian composer, who used them in his composition.

How many of such rare, unknown gems have been gathered, for instance, by Rimsky-Korsakov in his folk song collections and used later on in his operas! Often such a real folk song is brought by a peasant from a remote village of Russia recruited for the military service, and made known to his fellow-soldiers of the regiment. Sung by them it is deprived of its natural flavour, adapted to their quasi-civilized notions of music and becomes a degenerated popular soldier song. Other songs are in the same way brought into the factories and become popular workmen's songs; others too—bad popular dancing tunes. The real folk-song must be collected and written down before it comes into contact with civilization and loses its purity and natural flavour. In America, for instance, with the rapid growth of con-

ventional civilization the situation is more dangerous than anywhere else. Civilization is crawling steadily into most remote Indian reservations and the great movement of collecting this invaluable source of inspiration for national music—I mean the Indian songs,—this move so valiantly started by Arthur Farwell (the “Wa-Wan” movement), Charles Wakefield Cadman and others may be very soon frustrated by the intrusion of civilization or quasi-civilization.

This opinion, I confess, may be subject to heated argument, but I firmly believe that the progress of civilization among the people being of the greatest value for the furthering of all kinds of manual arts and even for the development of musical taste, has the most harmful and even killing effect on the folk song. The latter being a great and primordial power, like an element, is primary to any culture and civilization. Being influenced by it, it becomes weakened and decoloured; if, on the contrary, the folk song influences art, as the greatest product of culture, it becomes for it a source of great inspiration, gives to it a tremendous invigorating power and creates a great and truly national art.

Considering the tremendous area occupied by Russia, the Russian folk songs in their essential features present astonishingly few varieties. We can certainly discern between the songs of the north and those of the south, where (especially in Ukraina) we find more lively and cheerful melodies, but generally in the whole area, occupied by the endless plains of European Russia and of Siberia, Russian songs are sad, dreamy, rather monotonous. Sometimes, in the middle there are sudden outbursts of buoyant gaiety, but of a short duration and of a rather

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unhealthy nature, and the sad melody of the beginning resumed seems still more melancholy and hopeless. It is a natural expression of Slavonic dreamy and melancholy national character. It could not be otherwise, in a country where summer is short and winter long and rough, where sunshine is a rare guest and rain and snow are pouring almost incessantly, where people have been always persecuted and taught humility first by the Tartars, then by the Moscow Czars, later by St. Petersburg Emperors, by the church, and by the jails or penal prisons of Siberia.

Humility and sadness! That is what Russian people have been taught for centuries and what they have expressed in their folk songs, with all their privations, sorrows, and pains.

So there is no wonder that more than seventy-five per cent of Russian folk songs are in minor. To be more precise, it is not a real modern minor, but usually some ancient Greek Church key, mostly Hypodorian or Locrian. That accounts for the strange termination of real Russian folk songs, in a fourth below the note that would be the tonic, if the key would be reckoned as a modern minor. In the well-known song of the Volga Boatman, for instance, which is supposedly written in G minor, every phrase is terminated in D.

In metrical respect, remarkable is the freedom with which the accents in words and in verses can be moved. The same word can be used (as it was in antique metric), with different accents. The word "Louchina," for instance, can be used as "Louchína," "Loúchina," and "Louchiná." And the singers of the people understand it with perfect skill, to bring the logical accent in accord with the metrical accent.

From a rhythmical point of view, it is to be noted that Russian folk songs

present very often a strange, unsymmetrical structure: a combination of even and uneven rhythms ($5/4$, $7/8$, $9/8$ and even $11/8$).

In harmonic respect, except a few very ancient songs, that are sung in unison, the greater part of songs of central and northern Russia, are sung in a peculiar free and polyphonic manner, the leader ("zapievála") singing the main melody, the chorus "or company" (in Russian, "artiel") joining in, and each group of singers developing the same melody, according to their individual taste. In Russia, while listening to such performances of folk songs, I always wondered how it was possible that common peasants, plain, uneducated people, could develop such a fine, polyphonic taste that is usually a symptom of a great musical refinement and culture.

A Russian folk song performed in that way, sounds like a real "fugato," and we feel that it is enough for an educated composer just to slightly retouch it, and it will turn into a regular fugue. So is, for instance, the folk song "V burii, vo grosu" ("The Storm Burst Out") in the first act of Glinka's "Life of the Czar": being quite Russian in character, it sounds like a regular fugue by Bach.

Not until Glinka did the Russian folk song enter the realm of art-music.

In Russia, at the close of the eighteenth and in the first quarter of the nineteenth century, the prevailing interest in music was chiefly confined to foreign importations. Italian opera and Italian composers reigned supreme on the operatic stage, and the first Russian composers who wrote music on Russian libretti, while using some folk songs, strived to adapt them to the foreign forms, to make regular Italian arias or "ensembles" out of them and

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so totally disfigured them and deprived them of their national flavor. So was Volkoff, whose opera, "Taniousha," is credited with being the earliest work having in any sense a Russian character; Pomin, for one of whose works Catherine the Great, herself, supplied the libretto, or Verstovsky, the composer of an opera which attained considerable popularity, "The Tomb of Ascold."

The same conditions prevailed in the realm of songs. It was the epoch of sentimental or "lacrymous" songs (as they used to be called in Russia), and an amazing quantity of such songs were created in the first part of the nineteenth century by composers, who, at that time, were very popular: like Titov, Aliabyev, Gurilev, Varlamov and others. Some of these songs like, for instance, Aliabyev's "Nightingale," or Varlamov's "Red Sarafan," attained a world-wide popularity and even up to now are wrongly considered abroad as *real* Russian songs. In reality they contain only a Russian theme, forcibly pressed into the foreign forms of a German song or a French "Romance."

It was the genius of Michael Ivanovich Glinka (1803-1857), who first understood how impossible and humiliating for the national pride of Russia were these conditions and who first strived, and succeeded, to make the treasury of national song the fount of national music.

Born and educated at the village of Novospasskoi, in the very heart of Russia, in the government of Smolensk, he, from his childhood, had embraced opportunities to hear plenty of folk songs, and this timely assimilation of the folk song style was the cause of the germination of his adult passion for the national idea.

At the age of twenty-seven, feeling

how insufficient was the musical education of an amateur that he received in St. Petersburg, he went to Italy to study music and during the three years spent there in continuous learning and self-concentration, he was incessantly haunted by the idea of solving the problem of nationalism in Russian music and creating an opera that would be Russian, not only by virtue of its Russian subject but its musical substance.

Just in Italy, surrounded by a foreign atmosphere and suffering from a great longing for his country, he understood how thoroughly Russian was his heart and it was there that the idea of a Russian national school of music was generated. It was like in Gogol's case, who also in Italy conceived the idea of the most "Russian" novel ever written: "The Dead Souls."

Having come back to St. Petersburg, he enthusiastically took to the subject proposed to him by the great Russian poet, Joukovsky, treating the heroic and patriotic deed of a Russian peasant, Ivan Susanin, a subject presenting great potentialities as to national color, both dramatic and musical. The opera was written in comparatively a very short time and was accepted by the management of the Imperial Opera, and so, in 1836, the first Russian national opera, "The Life of the Czar," saw the footlights of the stage.

It cannot certainly be expected that Glinka could at once get rid of the consequences of his sojourn in Italy: there are in the "Life of the Czar" a great many Italian arias (both in melody and in style); there are also Russian themes that are treated in Italian style, but there are enough of real Russian folk songs arranged with a wonderful skill in a manner that all peculiarities of Russian folk songs are

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thoroughly preserved in melodic, rhythmic and harmonic respect.

Glinka's second opera, "Russlan and Ludmilla" (1842), presents a much greater achievement from the point of view of purity of national style. Being rather a failure from a dramatic point of view, owing to its impossibly fantastic libretto, this "concert opera," as it is often dubbed in Russia, presents such a great amount of wonderful music, truly Russian in its conception and spirit that through the whole further course of the history of Russian music, even up to now (in Stravinsky's ballets) it has not ceased to be a source of inspiration and learning for the Russian composers. But for its epoch it was too great a revelation; but very few could understand its tremendous value, and the opera was received only half-heartedly. Hurt by this lack of appreciation, Glinka left Russia for Paris and Spain, where he spent several years.

In Glinka's operas, we find beautiful musical characteristics of several greater and smaller nations, spread over the waste area that was occupied by the former Russian empire. There are Caucasian dances and a ballad of a Finn in "Russlan and Ludmilla" and there is a whole Polish act in the "Life of the Czar."

In the last years of his life Glinka was going to devote himself to Russian church music. Here also he wished to create new ways of expression, but a premature death (1857) frustrated his plans.

The problem of nationalism in Russian music was solved by Glinka for almost all species of musical art. His successors, first Dargomijsky, then "the Invincible Band" of the "great five:" Balakireb, Borodin, Moussorgsky, Cui and Rimsky-Korsakov, could only con-

tinue Glinka's life-work adding new important features to the ways of musical expression of nationalism that were already found by Glinka. His ideas continued to be propagated with ever increasing refinement and ever broader expansion, and it was in Rimsky-Korsakov's last operas (especially in his "legend of the invisible City of Kitej") that they reached the climax of refined mastership and almost mystical beauty.

The ways of nationalism began to grow too narrow for Russian composers. Even Rimsky-Korsakov, had he lived longer, would probably turn from a nationalistic idiom to a broader, all-human, musical language. I remember my last talk with him a short time before his death, when he was talking of his plans of a new fantastic opera, an "opera-symphony" as he called it, that would be no more "Russian," but would treat as subject the life of prehistoric humanity.

The younger generation of Russian composers did not care to continue to walk in the path of nationalism: Glazounov growing more and more cosmopolitan, Rachmaninoff—a typical individualist, Scriabin having strived to express in music abstract theosophical and mystical tendencies and only Stravinsky incidentally expressing his ideas in Russian musical idiom.

Nationalism in Russian music has given way to the expression of broader, cosmopolitan, all-human and even cosmic ideas, but in its time it was of tremendous value for the generation of a Russian national school of music that we, Russians, at present time, "in days of doubt, in days of dreary musings on our country's fate" consider as one of our most precious and cherished national treasures.

Los Angeles, California.

RUSSIAN LITERATURE—GENERAL CHARACTERISTICS

By ALEXANDER KAUN

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IN LITERATURE the national mind of Russia has expressed itself more successfully, more intensely, more quint-essentially, than in any other art. The notable achievements of Russian music, painting, plastic arts, are but partial when compared with the universal triumph of Russian letters. The suppressed, pent-up national energy has sought an outlet chiefly in literature, which voiced the sentiments, aspirations, sufferings, hopes of the silent millions. Russian literature gives expression to the vastness of the country which stretches from the Pacific to the Baltic and from the Arctic to the borders of China and Persia. It gives expression to the complexity of a nation consisting of sixty-five races with more than one hundred tongues, and yet possessing the harmony of a many-voiced organ in its basic tones and motives. It is *the* voice of Russia.

It is difficult to discuss this subject without employing superlatives, for Russian literature contains the elements of the heroic and of the wonderful. What other epithet but "wonderful" may be applied to a literature which produces within one generation such a constellation of writers as Pushkin, Lermontov, Gogol, Turgenev, Dostoyevsky, Tolstoy, and lesser lights? Of its heroic element we shall speak later; the feeling of wonder at Russian literature is enhanced, when we consider that this shower of great artists poured with an overwhelming suddenness upon an audience practically unprepared. Before 1820 Russia could scarcely boast of a single literary work

deserving to be called national or original.

This statement needs qualifying, to avoid the impression of modern Russian literature emerging out of a vacuum. To be sure, one must remember the inexhaustible treasury of folk-lore songs and fairy-tales, particularly the *Byliny*, the heroic sagas chanted by illiterate bards from generation to generation, in certain parts of Russia to this day. But when it comes to written literature, one finds only a single secular masterpiece preserved towards the advent of Pushkin, "The Lay of Prince Igor."¹ This epic was composed probably by a contemporary of the battle between the Russian prince and the savage Polovtsy, in 1185. By its vividness, forcefulness, serene emotionalism, the epic ranks with the "Song of Nibelung" and with the "Song of Roland." Curiously enough, the poem contains not a single reference to the Church or to Christian precepts, but it abounds in Pagan similes, names of idols, and anthropomorphic descriptions of nature. In the introduction the singer mentions with reverence the great bard, Bayan, who evidently presented a whole category of composers. Yet nothing has been preserved of such works either antedating or succeeding the "Lay of Igor." Byzantine Christianity, to which Russia was converted by Prince Vladimir in 988, consistently persecuted every manifestation of "heathenism," whether it were in the form of ceremony, dance, or song, or instru-

¹ Put to music by Borodin. Nicholas Roerich painted the designs for this opera. This is characteristic of the cooperative spirit noticeable in Russia among the arts.

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mental music. Until the time of Peter the Great the written word was ecclesiastic in form and substance. Of this literature the "Chronicle of Nestor," a history of Russia brought down to the eleventh century, stands out unparalleled in beauty of style, epic calm of the narrative, and lofty sentiment, though the work is obviously theological by authorship and in spirit.

From the second half of the seventeenth century until the early part of the nineteenth, Russian literature (and not only literature) went through a gradual process of adaptation to Western ways. Already under Tsar Alexis, the father of Peter, there began to appear translations and compilations of foreign romances. The breaking up of patriarchal, ecclesiastic Russia, became evident at this time also from the fact that a theatre was established for the entertainment of the Orthodox Tsar! The westernizing process was violently accelerated by Peter the Great, who was impatient with slow evolution, and "spurred Russia on her haunches," in the words of Pushkin. The revolutionary activity of this crowned Maximalist laid its stamp on every phase of Russia's life, on customs and costumes, institutions and classes, attitudes and beliefs. As most of his reforms bore the label of "made to order," so also the arts under him and his successors lacked spontaneity and naturalness. Throughout the eighteenth century Russian literature wore the clumsy garb of pseudo-Classicism, endeavoring to practice the tenets of Boileau, and to emulate Corneille, Molière, and Racine. Though there were many talents among these writers, as for example Lomonosov, Sumarokov, Derzhavin, they were blighted in the artificial atmosphere of a school whose pompous grandiloquence was particu-

larly out of place and tune amidst a society that was just learning how to walk, so to speak. Another reason for the ineffectuality of the literary efforts during this time lies in the fact that they were stamped with servility to the reigning monarch and the court, with a desire to please and flatter the powers that be.

Pseudo-Classicism was superseded at the close of the eighteenth century by a short reign of Sentimentalism, under the leadership of Karamzin (1766-1826). His lacrimose effusions were as alien to the native soil as had been the Gallicized Hellenism of his predecessors, but still Karamzin departed from the artificial Olympns and descended a step towards reality, *via* human tears and emotions. Moreover, Karamzin had the temerity to abandon the stilted Church-Slavic style, and began to employ the living Russian prose. What he did for prose, Zhukovsky (1783-1852) endeavored to do for poetry. He greatly simplified the language and the structure of the Russian verse, but he used this medium for themes un-Russian. Zhukovsky performed an important service for his country, by transmitting western Romanticism, by translating and adapting Schiller, Uhland, Herder, Byron, Thomas Moore, and others.

Thus we see that before the publication of Pushkin's "Russlan and Ludmilla"¹ in 1820, there had appeared in Russia no original, national written literature since the "Lay of Prince Igor," the twelfth century masterpiece. Alexander Pushkin (1799-1837) leaped out of the slumbering mind of the nation like Athena from the head of Zeus: in full armor. While at school he was graciously noticed by old Derzhavin, and was patronized by Karamzin and Zhukovsky, but the youth safely

¹ Put to opera music by Glinka.

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escaped the influences of these coryphaei of the three literary movements that dominated Russia for a century. True, he paid his tribute in youthful poems to all these schools, while the spell of Romanticism lingered quite a long time on his lyre, tinging his verse with a Byronic hue. But the significance of Pushkin lies in his being the first Russian *national* poet of modern times. National in the same sense as Dante, Shakespeare, Cervantes, Goethe, Hugo, were national. "To be a Russian, in the true sense of this word, means to be universal," was the dictum of the nationalist Dostoyevsky. Perhaps this criterion may be applied to all national art: Whatever is truly and genuinely expressive of its own soil and its inhabitants, must needs bear an all-human appeal. Pushkin was a national poet not only because he made use of the fairy-tales told him by his old peasant nurse for a series of delightful folk poems; not only because he made the Russian landscape and his contemporary society live in word-pictures, notably in his novel in verse, "Eugene Onegin";¹ not only because he immortalized some historical personages of Russia in his powerful drama, "Boris Godunov," and in his prose tale, the "Captain's Daughter"; not only because he perfected Russian prose and verse to such a degree that his predecessors appear to stutter in comparison with him, while he has remained an ideal model for his numerous emulators to this day. Pushkin was a national poet because, in addition to his accomplishments just enumerated, he expressed the universality of the Russian mind, the catholicity of its

interests and strivings. This characteristic trait of Pushkin is common to all great Russian artists, which is to say—to all genuinely national Russian artists.

For the Russian mind is intrinsically universal. Geographically and historically the Great Plain has resembled an open palm outstretched to the universe for contributions, a broad receptacle of ideas and creeds from the Norse and the Finns, from Western Europe, from Byzantium, from Asia. Russia has been overrun by many races, invaded by various armies, pervaded by multifarious civilizations, systems of thought, schools of art, religious movements. But this arch-borrower among nations has not been a mere imitator: the Russian mind has absorbed and assimilated the world-values, and has recreated and reproduced them in an intensified, universalized, synthesized form. Witness the Russian ballet, this synthesis of Egyptian, Greek, Persian, Caucasian, Italian, French, Slavonic dances. Or take another illustration—Slavophilism. Derived from the teachings of Schelling and Hegel, originally based on the doctrine of "master nations," this borrowed idea has in the main developed not along the lines of its sister-idea, blatant Pangermanism, but in the direction of universal brotherhood, illuminated by such exponents as Aksakov, Dostoyevsky, Vladimir Solovyov. Again, Russian Socialism, if we consider the *majority* of its adherents, refuses to remain within the Procrustean frame of petrified Marxism. To the careful observer it is still in the process of synthesizing the teachings of the Nazarene, of Nietzsche, and of the mouzhik's soil-philosophy.

We have given so much space to Pushkin in this short paper, for the reason that he was the tone-giver and

¹Opera music by Tchaikovsky. Practically all of Pushkin's long poems were put to music. Among the composers who made considerable use of Pushkin we may mention, beside Glinka and Tchaikovsky, also Rubinstein, Dargomyzhsky, Musorgsky, Borodin, Napravnik, Rimsky-Korsakov. This list is far from exhaustive.

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exemplar for the galaxy of writers who became the glory of Russia, and all of whom were the poet's contemporaries, or at any rate were born during his life-time. In his footsteps followed Lermontov (1814-1841), who flashed through life like a radiant meteor, seeking to reconcile the irreconcilable (in his "Demon"),¹ singing of the pathos of youth and freedom (in "Mtsyri"),² analyzing the contemporary malady of pseudo-Romanticism *à la* Byron (in a "Hero of Our Time"). Followed Gogol (1809-1852), who developed to the utmost the realistic method which Pushkin had suggested not only in his prose, but even in his poetic works, and which became the dominating method in Russian literature, as the most suitable for the national temperament and mind. Abhorring sham and affectation Russian literature quite naturally adopted realism, profound realism, one which is concerned not with the reproduction of the reality visible to our physical eye, but which strives to fathom the complex reality of both our inner and external life, in which mental adventures and dramas, collisions of vague thoughts and of ineffable emotions, mystic yearnings and subconscious experiences, play at least as important a part as tangible actuality. The genius of Gogol was one-eyed, as it were. It could detect and unearth only the mean and commonplace in life, which it exposed with the descriptive power of Dante, and with the exhaustive thoroughness of the Dutch masters. Hence the characters of "Dead Souls" and the "Inspector General" are as convincing and as all-human as Iago or Sancho Panza or Tartuffe.

Turgenev (1818-1883), too, prided

himself on being a disciple of Pushkin, and indeed, no Russian has approached Pushkin's musical speech as close as Turgenev, one of whose last "Poems in Prose" was dedicated to "the great, powerful, truthful, and free Russian speech." Turgenev's numerous works are pervaded with a certain rhythm which lends them all a musical unity, so that one may regard them in *ensemble* as a grandiose symphony, whose "main theme" is Russia, with "variations," such as peasant-Russia ("Notes of a Huntsman," or "A Sportsman's Sketches"), gentry-Russia ("Rudin," "A Nobleman's Nest," and elsewhere), "superfluous" Russia ("Rudin," "Diary of a Superfluous Man," "Hamlet of Shchigrov District," and elsewhere), Russia of Westerners and Slavophiles ("Smoke"), of Nihilists ("Fathers and Sons"), of youthful Narodniki who attempt in vain to merge with that sphinx—the people ("Virgin Soil"). Five decades of Russian public life, with their important currents of thought and social movements, are presented as if in a musical epic.

No one eulogized Pushkin more than that "cruel talent," Dostoyevsky (1821-1881). Yet there is a striking difference between the two artists. Pushkin is serene, rhythmic, proportional, Hellenic. Dostoyevsky is—chaos. His life and work bear the stamp of a continuous physical and mental torment. All his works display perennial conflict—between freedom and morality ("Crime and Punishment"), man and God ("Possessed"), individual and society ("Memoirs from a Dead House," "Possessed," and elsewhere), good and evil ("Brothers Karamazov," the "Idiot"), individualism and collectivism ("Possessed," "Notes from Underground"). Dostoyevsky himself, and his characters, sorely destitute

¹ Put to opera music by Rubinstein.

² Put into a "symphonic poem" by Catoire, and also by Senilov. As in Pushkin's case, numerous poems of Lermontov were used by Russian composers, among them by Rachmaninov, Medtner, Cherepnin.

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of peace and harmony, are torn with inner contradictoriness, are tortured with perverse notions. With the clairvoyant power of an epileptic visionary, he penetrates the most hidden crevices of the human mind, and with a sadistic glee he chuckles over vivisectioning the inner Ego, and demonstrating its brutishness and morbidity. At the same time, and with equal convincingness, he reveals for us the eternally human, compassionate, and good, in the lowest outcasts of society, in criminals and prostitutes, in drunkards and degenerates. He succeeds in destroying the established lines of demarcation between good and evil, sanity and insanity, pity and cruelty, reality and hallucination, atheism and religious fanaticism. The one clear leading motive throughout the labyrinth of Dostoyevsky's world sounds the precept of forgiveness and compassion for those whom we are apt to condemn. Thus in the end the "cruel" artist, after turning us inside out and showing our own slumbering instincts and potential evil, forces us to refrain humbly from throwing stones at our fellow-beings.

To the same group and period belonged Grigorovich (1822-1899), who preceded even Turgenev in his peasant sketches and novels, in which he endeavored to force upon his countrymen the conviction that the serfs were "human," hence deserving equal treatment with the gentry. Goncharov (1812-1891), whose masterpiece, "Oblomov," has made Oblomovism a generic epithet for the good-hearted, lackadaisical, will-less, and pathetically futile Russian noble. Ostrovsky (1823-1886), the first and for a long time the sole playwright, whose subject-matter consisted largely of the merchant class, with their quaint old-Russian ways and

customs, wilfulness and bovine obstinacy. Nekrasov (1821-1877), the poet of "national wrath," whose forceful verse was dedicated largely to the peasantry, their quotidian sorrows and joys, their perpetual tragedy as a class of serfs. It was Nekrasov who, as editor of a leading monthly, sheltered and encouraged the young military officer modestly signing his first sketches with the initials "L. T."

Leo Tolstoy (1828-1910) later in life joked that instead of becoming a general in the army, his original ambition, he achieved the rank of a general in literature. The youngest of that wonderful pleiade which actually *is* Russian literature, Tolstoy has not only outlived his confrères, but has outshone them in world fame and popularity. He, too, owed allegiance to Pushkin; "Anna Karenin" originated in his mind under the influence of one of Pushkin's prose tales. As an artist Tolstoy stood much closer to Pushkin than Dostoyevsky. In his "Cossacks," "War and Peace," "Anna Karenin," and other works, he resembles the great poet in the serene epic calm with which he unfolds the life and events of his individuals and masses. Tolstoy the artist has given us the Iliad and the Odyssey of nineteenth century Russia, gigantic panoramas of human actions and passions, all of them saturated with a luminous joy of life, almost Pagan in its intensity. But Tolstoy the moralist asserted that the only "hero" of interest to him was "truth," and that which appeared to him as truth urged him to battle continually the Pagan in him. Tolstoy the Christian renounced his works of art, and gave himself unreservedly to the practice of his preaching—simplification, self-perfection, non-resistance to evil, life according to the Gospel. One may doubt whether he

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succeeded in achieving perfection and harmony (his tragic flight from home on the eve of his death showed how poignantly conscious he was of contradictions and discrepancies in his own life), but to Russia and to the world the personality and career of the sage from Yasnaya Polyana will ever stand out as a great phenomenon in the history of human quests after truth. Though dead in body, Tolstoy continues to be considered by his countrymen as "the conscience of Russia."

With the "pleiade" terminates the period of the wonderful and the heroic in Russian literature, giving place to more "normal" achievements. The men we have been discussing were not only endowed with an enormous creative power and with the freshness and vigor of pioneers on a virgin soil; they also possessed the nobility of spirit common to the heroic Intelligentsia.¹ For one must remember that the history of modern Russian literature presents a continuous martyrology. Russian literature begins to be worthy of this name as soon as it breaks its servility to the Court, and strikes the note of opposition to the mighty of the earth, a note destined to be its distinguishing feature to this day. In 1790 Radishchev published his "Journey from St. Petersburg to Moscow," in which he described the terrible conditions of serfdom, and appealed to his fellow-noblemen "to bethink themselves." Catherine II, erstwhile friend of Voltaire and Diderot, had Radishchev sentenced to death for this crime, which sentence she commuted to life exile to Siberia. Though from the literary point of view Radishchev's

work was of the pre-Pushkin variety, written in a stilted style and after a foreign model (Sterne's "Sentimental Journey"), it struck the keynote of Russian literature, in its sentiment, authorship, and fate.

The sentiment of abolitionism, from the abolition of serfdom to the abolition of all fetters on the human personality—political, social, economic, or ethical, has been the *leit motif* of the Russian writers, of the "pleiade" as much as of their successors. It rang in the passionate pleas for the emancipation of the serfs, of Herzen, Turgenyev, and other "men of the Forties"; in Dostoyevsky's harangues against the tyranny of all bonds; in Tolstoy's criticism of the state of the church, and of other institutions; in the naïve vociferations of the Nihilists, during the eighteen-sixties; in the Narodnik literature which championed and idealized the peasant through the latter third of the past century; in the conscience-waking writings of Korolenko (born in 1853); in the stories and plays of Chekhov (1860-1904), which form on the whole a powerful plea for the abolition of pettiness and smugness from our life; in the works of Gorky (born in 1869), who chants hymns to Man (*chelovyek*), free from conventions and blinders; in the harrowing analyses of Andreyev (1871-1919), which leave not one of our beliefs and accepted values unexamined, and spur our conscience and consciousness to abolish all sugar-coated half-truths, to doubt and question perpetually; even in the sensual novels of Artsibashev (born in 1878) one feels the passionate craving for the abolition of binding principles, of those high ideals which drove Russian youth to sacrifice their life and freedom. The sentiment of abolitionism pervading Russian literature has

¹ The term "Intelligentsia" has been considerably discussed in Russia and greatly abused abroad. In the way of an inclusive though not too concise definition, we may suggest that by Intelligentsia we understand those men and women who have struggled and sacrificed themselves for the welfare of the people, regardless of their personal, social and economic interests, and rather to the detriment of these.

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made it largely negative, critical, salutarily destructive, since abolition is the preparatory, purgative stage before the dawn of the constructive era, before the pursuance of the positive ideal—the perfect, free individual.

The authorship of the "Journey from St. Petersburg to Moscow" has also been characteristic of Russian literature. Radischev was a noble, as were nearly all the writers and leaders of the *Intelligentsia* and of the revolutionary movements till the latter part of the nineteenth century. The men and women who belonged by birth to the privileged class, who possessed estates and serfs and high positions, and who fought for the abolition of these privileges, who sacrificed their comfort and freedom and often their life in an effort to undermine their well-being as a class, have permeated Russian literature and public activity with the spirit of unreserved altruism. This idealism naturally implied its concomitant, the fate of Radischev, prison, exile, at times death, hence the road of Russian literature and of the *Intelligentsia* in general has been strewn with victims.

It is evident that a literature which, in the absence of other outlets, serves as the focus of public thought and opinion, and which, furthermore, is created by fervent altruists, cannot serve art for the sake of art. Until the end of the nineteenth century thinking and creative Russians, with very few exceptions, felt duty bound to devote all their faculties and accomplishments to the service of the people. Literature, in particular, bore the stamp of the "repentant noble," the landowner of a sensitive conscience, who felt obliged to atone for the sins of his fathers, and to repay his debt to the *narod*, the people. Yet though Russian literature was

pervaded with a "purpose," with a sermon, it never degenerated into didacticism. The writers could not, even if they wished, carry on open propaganda ament the burning issues of the day: The threatening red pencil of the bigoted censor dictated reserve and caution, Aesopian language and subtle symbolism, the replacement of the specific and precise by the general and infinite, of the local and transitory by the universal and everlasting. But the universality and permanent value of these writers is due, of course, not so much to the negative effect of the censor, as to their inherent aesthetic sense, to the intrinsically Russian quality of their genius.

Modern Russian literature, in a word, is distinguished by the same characteristics which we have indicated before, and which we may recapitulate as: Focus of the national genius; "Art for life's sake," yet not didacticism; abolitionism—the emancipation of the individual from all fetters; reserve, intensity, universalism, due in part to censorship conditions, but chiefly to the inherent qualities of the Russian mind. It is difficult to gauge the state of Russian letters to-day, while the country is going through severe trials and subversive upheavals: *Inter arma silent musae*. Yet from the scanty information which filters through from Russia one may conclude that even at present, amidst conditions of material misery and mental humiliation, the printed page and the stage continue to pledge the immortal power of the national mind. Russian literature has been, and will continue to be, let us hope, something more than an art: an all-human religion, an evangel, a pillar of fire in the gloomy reality.

Berkeley, California.



Dame Margaret Lloyd George (Mrs. Lloyd George);
Paintings by Dorothy F. Vicaji,



Her Royal Highness, Queen Alexandra.
on exhibition at the Ehrich Galleries. (See p. 93.)

NOTES FROM THE NEW YORK GALLERIES

By HELEN COMSTOCK

Contemporary art predominates in current exhibitions in New York, and there is an unusually comprehensive showing of oils, water colors and sculpture to represent the work of modern artists on both sides of the Atlantic.

George Luks at the Kraushaar Galleries

George Luks, at the Kraushaar Galleries, is showing both oils and water colors, equally interesting as the expression of entirely different moods. "The White Macaw" among the oils, is a lady who smiles rather insipidly under her bonnet with its drooping white feather. The features, portrayed with infinite softness of outline, are nevertheless vivid in the suggestion that the lady's character may resemble the bird whose plumage she wears. Gray tones dominate with a telling use of white on the bonnet.

The "Breaker Boy" has the masterly ease of the artist who is sure of his medium. The boy's face, whose unhealthy whiteness is slightly smudged with grime, stands out from a dark background broken only by the flame in his cap and the glow of the cigarette he holds with such nonchalance in his fingers. "Mike McTeague," in bright orange, is no more than a baby, but shows unmistakable belligerence. "Mary" is a little girl in fancy dress, and in the "Girl from 'Tinicus'" there is glowing emphasis on the fish she holds in her hand. In "New York Cabby" the contours of the face are built up as in clay, and there is vivid emphasis on the coloring of nose and cheeks.

The water colors, fifteen in number and all of New York, are evidently a direct response to the artist's love of color and movement.

John Marin's Pictures at the Montross Galleries

The growth of John Marin's art since 1908 to the present day is traced in a comprehensive exhibition of his water colors, oil paintings and etchings at the Montross Galleries. Water color, his favorite medium, offers the most significant record of his development. His facility in handling pure wash, evident from the first, has adapted itself to varied methods and points of view during this period.

The trees, islands and sea near Stonington, Maine, recur again and again as his subjects, seen most frequently from the cliffs, and spread out in an intricate pattern that never neglects a basic unity of design. A glimpse down into the valley to the hills beyond is expressed in the simplest terms, yet all that is fundamental is embodied in the seemingly broken lines, each one of them a key-note to complete form.

Often his color is subtle and quiet, unobtrusive, yet insistent, and the emphasis is allowed to rest on structure and design, and again, particularly in his most recent work, there is color simply for the sake of color, as in "The Island, Blue and Orange, Maine, 1920," with an appeal direct to the emotion in its glowing spontaneity.

The oils, only a few in number, include "St. Paul's, New York, 1921," and "From Brooklyn Bridge, 1921," expressing his most recent viewpoint, and approaching more closely the field of abstraction.

Etchings record a growth away from the delicacy, and also the conventionality, of his French and Venetian series to a highly individual technique, characterized by firm, strong lines, in "Brooklyn Bridge, 1913" and "Woolworth Building from River, 1913."

André Derain's Paintings at the Brummer Galleries

In André Derain, whose paintings are exhibited at the Brummer Galleries, 43 East 57th St., through February, modern French art finds a particularly courageous exponent. Influenced from the outset of his career by Cézanne, his continued experiment in the inter-relation of form and color has given him leadership among "Les Fauves"—the artists of revolt. An able draughtsman, he is not content to draw outlines, but must create form through the suggestion of the very fundamentals of its structure.

A still life, "La Table," evinces his mastery of drawing, and has in it the sincerity and simplicity that relate it to the classic spirit.

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Among the landscapes, "L'Arbre dans l'Ile Fleurie" has marked strength of composition and is characterized by deeper tones than he generally employs. The great tree that spreads its branches across a vista of water, island, and deep blue sky, dominates by sheer force of line. Lighter in key is his Italian landscape, "Environs de Castelgandolfo," which employs a delicate green in the foliage of a group of trees that circle a rolling stretch of country. There is a suggestion of an exquisite, lacy quality in the leaves of the trees, while the trunks are emphasized in strong, bold strokes. "La Route d'Albano" is similar in subject and feeling.

In painting a portrait, Derain insists on the introduction of a purely personal interpretation of his subject. One of these is really a drawing in oil, so simple is its treatment. Another, "L'Italienne," is arresting for its strength and power.



"LIFTING OF THE FOG." By Eric Hudson. From the Ferargil Galleries.

Eric Hudson's Marines at the Ferargil Galleries

It is not often that an artist is able to make you forget his canvas and feel instead the very presence of his subject. Yet Eric Hudson, whose marines are exhibited at the Ferargil Galleries, 607 Fifth Avenue, does this and even goes a step further, for he not only makes you feel the sea, but, out of his own experience, increases your knowledge of it. He paints it as Masfield writes a poem, with the authority of intimate understanding. The sea he paints is not the pleasant background to a summer vacation that most of us know, calm under an occasional sail, or only mildly vigorous at most, but has all the might of a primal force, splendid and untamed, that has dominated men's lives since the Phoenicians first went exploring and the Vikings set out for unknown lands. The boats he paints are not the trim, white affairs for pleasure and sport, but fishermen's boats that wring men's living from the sea and are built sturdy and strong to stand the buffeting from wind and water alike.

"Off Shore Breeze" combines many elements,—the blue sea shading down to black in the hollows between the waves, a dark boat with sail in shadow, and a dory trailing behind, the high black rocks close by, and, more than that, the tang of the salt air and the sting of a brisk breeze. In the "West Wind," one of the larger canvases, two boats move in opposite directions, one in the background having quite the same effect of movement as the other, more strongly delineated, in front of it.

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"FIGURE HALF-DRAPED." By Abbott H. Thayer.

Thayer's Exhibition at the Milch Galleries

Abbott H. Thayer's "Figure Half-Draped," recently exhibited with the remaining pictures in the Thayer estate at the Milch Galleries, has just been purchased by a collector for \$40,000. The painting is considered one of the finest examples of the art of the great American figure painter, and is characterized by the firm modeling which links his work with that of the masters of the Renaissance.

The figure is one of great majesty and poise, with white flesh tones emphasized by the rich olive green of the drapery. In accordance with the wishes of the Thayer family, no other title has ever been given to the picture, although "Muse" has been suggested because of the lyre indicated in sweeping strokes at one side.

Art lovers will have another opportunity to

see the picture before it passes to its new owner as it is to be loaned for the Thayer Memorial Exhibition at the Metropolitan Museum from March 20 to April 30.

Exhibition of Portraits by Dorothy E. Vicaji at the Ehrich Galleries

The reports of the splendid work which Dorothy E. Vicaji, a young English portrait painter, did during her unheralded visit to the United States last year, are more than verified by the exhibition of her work current at the Ehrich Galleries from January 30th to February 11th, which offers the American public its first opportunity to judge of portraiture which has been hailed with great acclaim by the art critics of Great Britain. The portraits shown by Miss Vicaji, among them recently completed ones of H. R. H. Queen Alexandra and Dame Margaret Lloyd George, prove her to be a master of color and an artist endowed with the power of catching likenesses which are startling in their accuracy.

Particularly interesting are two portraits of children, one of them a riot of gorgeous color, in which the youngster stands against a background of brilliant rhododendrons. In direct contrast to this is the portrait of the wife of the premier, which is simplicity itself. Easily posed in a dress of dark blue against a sombre background all the interest is concentrated in the face, in which one finds the strength and the ambition which has been of such aid to Lloyd George in the difficult days through which he has passed. The portrait of the Queen, painted as she was at the height of her glory and beauty, presents her wearing the broad blue ribbon of the Garter, the storied crown of England and many of her various orders. Her Majesty was so pleased by it that she gave Miss Vicaji her consent to bring the portrait to America and it is with this permission that it is shown at the Ehrich Galleries.

The most striking thing in Miss Vicaji's portraits, in addition to her surprising feeling for color, is the strength with which she paints. At no time does her work suggest that it was done by a woman, for it has none of the pale lightness so often found in portraits painted by women. When one stops to reflect that Miss Vicaji is at the very threshold of her career, having begun to paint professionally only at the end of the war, one realizes how true is the declaration of a leading American critic who said, "America is greatly honored to at last have Dorothy Vicaji painting on this side of the Atlantic."

G. H.



Mr. LaFlesche.

Mr. Evans.

Band of Poncho Indian ceremonial dancers and musicians from Oklahoma who performed on the Indian Night of the Archaeological Society of Washington.

CURRENT NOTES AND COMMENTS

Poncho Indian Ceremonial Dances

Indian Night of the Archaeological Society of Washington

Through the hospitality of Mr. Victor J. Evans, the Archaeological Society of Washington gave, January 21, 1922, an Indian Night with ceremonial dances by Poncho Indians from Oklahoma, interpreted by Mr. Francis LaFlesche of the Bureau of American Ethnology.

The President of the Washington Society, Hon. Robert Lansing, former Secretary of State, presided. Mr. Burke, Commissioner of Indian Affairs, was introduced and made a few remarks. Mr. Francis LaFlesche of the Bureau of American Ethnology, was then introduced, having been requested by Mr. Evans to explain the meaning of the ceremony and its regalia. The Indians entered the room in processional form and engaged in the ceremonial dances, which Mr. LaFlesche described as follows: The He-thú-shka is the name of an ancient society of warriors. The name is archaic, it had long ago lost its meaning as well as the history of its origin. Tradition says that the society originated with the Omaha and Ponca tribes, who acted jointly in its organization. The society had two officers, the Nu-don-hon-ga or Commander, and the Wá-gtha, or Herald; these were elected by the members, usually by acclamation. The Commander must be not only a warrior of distinction but a man held in popular esteem, and the Herald must be a man generally liked by the people. Membership in the society was restricted to warriors who had won military honors, which must have been publicly and ceremonially confirmed.

In ancient times when a season or two had passed, during which battles with the enemy had taken place, the warriors who had fought decided to make formal application to certain tribal authorities for the public awarding of decorations. This ceremony was called, "The Assembling of Military Honors."

A day was appointed for the ceremony, which was held in the open. Before the authorities was placed a shrine containing the symbolic articles that pertained to war. When the people, at the call of a herald, had gathered around the place of ceremony the applicants for military decorations entered the circle in a body. A man approaches the shrine to recount the deed for which he makes claim to an honor decoration. He holds high above his head, so that all may see it, a little red stick, a symbol of truth. If there are witnesses who can prove that the man speaks falsely they step forward with cries of protest. The authorities, however, give permission to the claimant to drop the red stick upon the shrine, first telling him that he who speaks falsely will be punished by the supernatural powers. The man drops the stick, but if it falls to the ground the people shout in derision. The next claimant comes forward, lifts high the little red stick as he tells his story, drops the stick gently upon the shrine, then a great shout of approval rises from the crowd. In this manner the ceremony proceeds to the end.

The honor decoration for each of the three highest degrees is, the middle feather taken from the tail of a mature golden eagle. The warrior to whom an honor is awarded must provide himself with this particular feather, but he is instructed by the authorities how to wear the feather so that it shall indicate the degree it represents.

A warrior who had won more than one of each of the three highest degrees for valorous deeds became entitled to wear, at the dance of the He-thú-shka, a special decoration which is attached to a belt and symbolizes the scene of a battle field after the combatants had left. This decoration is called "Crow" because this bird is always the first to find the battle field. The crow's head and neck are attached to the belt. Next to the crow the magpie comes to the scene, then the buzzard, and lastly the eagle. The gray wolf is represented in this symbolic decoration, for that animal also feasts upon the slain.

The feather war bonnet is the most picturesque of the Indian decorations. The right to make a war bonnet goes with the honor that is publicly and ceremonially awarded to a warrior for his valorous deeds.

There is a special dance, dramatic in character, for the bravest of the brave. In this dance each warrior reenacts, in a way, his movements as he fought in battle when he won his honors; the crouching positions, the moving from side to side, all of which follows strictly the rhythm of the music and represents the dodging of the arrows of the enemy. The warrior who had been wounded in battle goes through his struggles for his life, but never fails to keep in perfect time with the rhythm of the music. This dance was given by the Poncho Indians with pleasing effect.

ART AND ARCHAEOLOGY

A New Memorial to Jeanne D'Arc in Washington



Meridian Hill Park, in Washington, D. C., so recently signalized by the erection of the new Dante Monument, was the scene on the afternoon of January 6th of another important unveiling ceremony, at which the President and His Excellency the Ambassador of France were guests of honor, with Mrs. Harding, Madame Jusserand, and other distinguished visitors. An equestrian statue of Jeanne d'Arc, erected at the center of the Grand Terrace, opposite fashionable 2400 Sixteenth Street, N. W., was dedicated on this, the five hundred and tenth anniversary of the birth of the Maid of Orleans, who was born in the village of Domremy, France, in 1412.

The beautiful new Jeanne d'Arc Monument is a gift to the National Capital from the Société des Femmes de France of New York, presented through their President Fondatrice, Madame Carlo Polifeme. More than five years ago, in May, 1916, Madame Polifeme wrote to the Commission of Fine Arts: "Le Lyceum, Société des Femmes de France of New York, in a spirit of Patriotism, nurtured by exile, inspired with a deep sense of the friendship that binds our two sister Republics, animated by a sympathy born of closer and closer relations, Le Lyceum intends to perpetuate these sentiments by erecting in their new home a monument to Jeanne d'Arc, emblem of Patriotism, emblem of Love and Peace. The statue of our French heroine will be built to the glory of womanhood, dedicated by the women of France in New York, to the women of America, and offered to the city of Washington."

"The work is regarded by artists as the finest equestrian statue of modern times," so the Commission of Fine Arts informs us. Paul Dubois is

a leading French sculptor. This monument is a replica of the celebrated statue of Jeanne d'Arc in front of Rheims Cathedral in France, which it was believed miraculously preserved the Cathedral from destruction during the bombardment of the late war. Another copy is in Paris. Our new statue was prepared under the direction of the French Minister of Education and Fine Arts, at Paris. It measures about nine feet in height and ten feet in length, and is supported by a pedestal of about six feet in height, designed by McKim, Mead and White, architects of New York City.

Modern research often shatters romantic illusions, and now informs us that Saint Joan of Arc, canonized as we all know by the Church, was not, as is popularly supposed, a shepherd girl. She was carefully educated, as all young French girls are, and her parents were neither ignorant nor impoverished people.

Unique in history stands Joan of Arc, a symbol of patriotic womanhood, of inspiring idealism. So great has become the faith in her that French soldiers swear Joan of Arc appeared to them in the late war, leading them again to Victory. Sceptical American soldiers even admitted a mysterious influence, bringing magical power.

It is fitting that her Monument in Washington should crown the hill of Meridian Park, that Jeanne d'Arc should be honored there, with Dante not far away, who has immortalized Beatrice, another incomparable and unknown woman.

GERTRUDE RICHARDSON BRIGHAM.

BOOK CRITIQUES

Olympic Victor Monuments and Greek Athletic Art. By Walter Woodburn Hyde. 404 pp. l. 8vo., with 30 plates and 80 figures in photogravure. The Carnegie Institution of Washington, 1921.

Here is a stout volume of broadly international scholarship to prove that American exponents of classical studies have not allowed Azerbaijan and Chita to suffocate their memories of Athens, Aegina and Argos. Friends of physical sports will do well to consult the author's initial chapter for the newest and straightest dope on Greek games and prize awards. His researches confirm the opinion that all the greater national games were sepulchral tributes to dead heroes. The Amerindians observed similar rites. There is a fine suggestion here for American Legion holidays.

Prehistoric researches on Greek soil have acquainted us with many carved and painted portrayals of outdoor sports in the island kingdom of Minos, which the ancients remembered but dimly. Cretan vessels were freighting cargoes of horses from Africa or Syria as early as 1600 B. C. Mr. Hyde misses none of the Minyan and Mycenaean toreadores and toreadoras. The white skins of the latter establish their sex beyond controversy in spite of their male ring dress, and one may add they do not leave our overrated modern emancipations of young womanhood a leg to stand on. Paired boxers on a carved drinking horn in the Museum at Candia use the right arm for attack and the left for defense; some of the contestants wear helmets and cuirasses (a good idea), others wear boxing gloves.

Further on, the author shows how steadily competitive athletics in Hellas moved away from material prizes like slave women, fattened oxen and mares in foal, silver jars and talents of gold to crowns of pine, celery and wild olive. A writer of Emperor Hadrian's time quotes the very test of an oracle which directed King Iphitos of Elis to award the last of these guerdons of victory at Olympia, nine hundred years before Hadrian; the present author erroneously conjectures that earlier masters of the games in question previously awarded bronze tripods to the victors, for the oracle expressly states the earlier prizes were apples. Prize-winners consecrated the implements of their exercises and models of these implements, such as small bronze chariot wheels, at an early period; they will presently erect small and large

statues of themselves and of their racehorses near the altars of the gods who have favored them. A stone of 315 pounds' weight now lying at Olympia was hurled furthest by a Greek Siegfried named Bybon, whose inscription it bears in an uncouth spiral. One Eumastos consecrates another extant stone weighing 1,056 pounds English, which he has lifted, on the island of Thera. Respectable performances both.

The author next analyses the characters of victor statues as to size and proportions, clothing or nudity, coiffure, attributes and artistic qualities, in three methodical essays replete with exact information (Chapters II-IV). His account of Greek horseraces and chariot races and of other contests like music and shouting, in Chapter V, includes the monuments commemorating victories in these non-gymnastic events. Little or none of the scattered literature of his subject has escaped him. His repudiation of the current opinion that Greek statuary executed all their portrayals of athletic victors in bronze, as given in Chapter VII, is cogently fortified with examples of victor statues done in stone and marble. He dares to assign a stunning Fourth Century boxer's head in the Museum of Olympia to no less an artist than Lysippos of Sikyon, a master formerly reputed the greatest of all Greek statuary. Hyde's examination of the marble in question is rightly based, not on the pseudo-Lysippian Apoxyomenos of the Vatican Museum, but on a statue which Preuner has proved to be certainly a plagal, if not a wholly authentic piece of sculpture by no other than Lysippos (plate 28 and figure 68). This frontal portrait statue of the Thessalian nobleman and champion wrestler Agias at Delphi and the three dimensional man-with-the-strigil of the Vatican (plate 29) were never modelled by the same eye, or even in the same century. Our critic would have done well to throw the Victorian misattribution of the latter statue to Lysippos altogether to the discard, as he stops short of doing. Professor Hyde's discovery of this new original by Lysippos, which he names Philandridas, deserves to rank with Eugenie Sellers' assignment of the Aberdeen head in London to Praxiteles. He connects another head of a young hero wearing a lion scalp, found at Sparta and now in Philadelphia, with the manner of Skopas.

It is mere foolishness to demand documentary evidences before conceding the value of

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constructive criticisms like these, as indolent British scholars used to do to save themselves the trouble of following "the conjectural vagaries of the Germans."

All but one of the illustrations are good, and are judiciously chosen. There is a telling juxtaposition of three antique copies of Myron's famous diskthrower accompanied by a correct plastic restoration of that last masterpiece in plates 22, 23 and figures 34, 35. This demonstration renders the familiar misfit of the London and Vatican Statues with a non-pertinent head turned the wrong way utterly intolerable. It is time American teachers hit the Fifth Grade with the correctly headed Diskobolos Lancellotti, discovered in 1781. Several other plates and figures will direct scholars and connoisseurs to superb heads of young athletes they may have overlooked, in Constantinople, Naples, Dresden, Paris, Boston and New York.

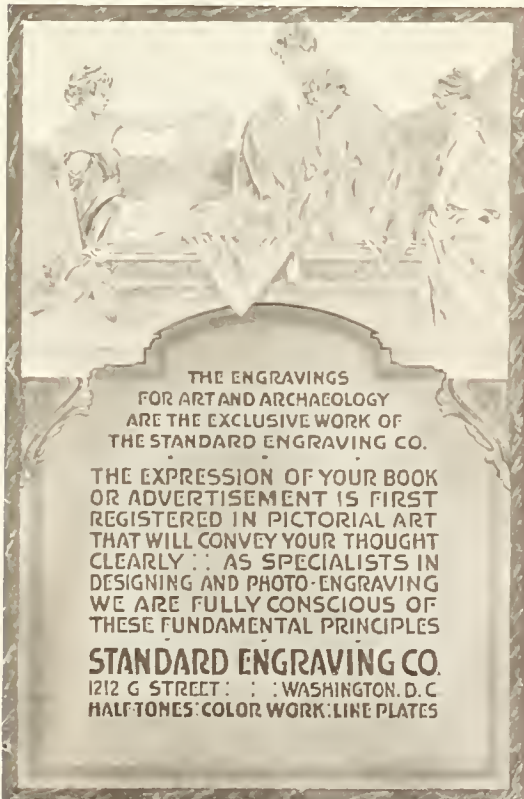
A capital index of nearly thirty pages completes this noteworthy connected discussion of the reciprocal relations of manly sports and the fine arts in ancient Greece.

ALFRED EMERSON.

A History of European and American Sculpture from the Early Christian Period to the Present Day, by Chandler Rathfon Post. Vols. I, II. Cambridge, Harvard University Press, 1921. \$20.00.

The author states that his purpose in writing this book was to meet the need of a history of the sculpture of our own era for collateral reading by students outside of the lecture room and at the same time to gratify the demands of the general interested public. His intent was not only to give a comprehensive idea of the various epochs but also to trace the evolution of the several national schools and briefly to criticize the sculptors in those schools as revealed in their chief works. His plan has been to distribute the space according to the esthetic significance of the epochs and masters under discussion. The greater length given to the sculpture of the last two centuries is due to the fact that it has hitherto been less satisfactorily treated than the production of the earlier centuries. Fortunately, particular emphasis is placed upon American sculpture, illustrated by specimens in American collections, and its relations to European sculpture have been carefully considered.

It is gratifying to see, after a careful perusal, how adequate a work the author, starting out with these fundamental ideas, has produced—one which will be for long years to come an



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indispensable book of reference for every student of sculpture whether specialist or layman. It bears the stamp of careful study and literary excellence on almost every page; it is an ably written, and on the whole, a well proportioned contribution to scholarship.

Volume I discusses Early Christian Sculpture (21 pp.), the Middle Ages (130 pp.), the Renaissance (122 pp.); Volume II, the Baroque and the Rococo (82 pp.), Neoclassicism (32 pp.), Modern Sculpture (155 pp.). There follow an extensive bibliography, in which articles from ART AND ARCHAEOLOGY are several times mentioned, an index to names of sculptors and an index to places mentioned.

The two volumes contain 205 full-page illustrations, carefully chosen and admirably reproduced in half-tone. They give a comprehensive list of the most important sculptures of the Christian era from all the European countries and the United States. Each part contains an historical introduction, then follows a treatment of the general character of the sculpture of each country and of its national schools in the various periods.

In part III, devoted to the Renaissance, it is gratifying to see that the author, like Taylor in his "Thought and Expression in the 16th Century" (see A. & A., Vol. XI, p. 283) regards "Renaissance" as a misnomer if understood as a "Rebirth" from the Middle Ages. Both periods possessed their own great and peculiar qualities, and the "diversity between the two ages manifested itself in two principal channels—in humanism, the more eager and intelligent comprehension of antiquity; and in individualism, the greater emphasis upon personality." In his interpretation of the 16th century, Mr. Post admirably supplements the work of Taylor in his discussion of the general field of sculpture.

Part IV, devoted to the Baroque and Rococo, is of especial value because the author rehabilitates these by emphasizing their excellences. He shows how the Baroque is a manifestation of Italy's marvelous genius for esthetic invention in accordance with the spirit of the age, and that the rococo is the lighter and more refined form of the baroque that took rise in France. The crowning virtue of the baroque is its grandiose impressiveness; of the rococo, its "individualism and even intimacy" of feeling and its desire for sensitiveness in art. Though applied primarily to the greater exuberance of architectural decoration, the rococo in sculpture, by its extreme nicety and subtlety, reflects the ultra-refinement of the French Court.

Part V, Neoclassicism, represents a spontaneous reaction against the extravagances of the

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baroque and rococo, brought about largely by the discovery of the buried treasures of Herculaneum and Pompeii and the literary propaganda of Winckelmann. The cardinal principle was the study of the ancient masterpieces rather than of nature, and Rome became the world's aesthetic capital.

Space does not permit us to dwell on the excellence of Part VI devoted to modern sculpture. Suffice it to say that the section devoted to the United States gives us a brief and comprehensive treatment of the development of American sculpture and of its present status. These two large volumes possess all the perfections of the printer's art, for which Harvard University Press is famous. M. C.

Arts of the World, by Edwin Swift Balch and Eugenia Macfarlane Balch. Philadelphia. Press of Allen, Lane and Scott. 1920.

Comparative studies of the arts of the human race in their bearing upon ethnology, beginning with the earliest examples exposed in art and archaeological museums and in the authors' own collection, pursued during a number of years by Edwin Swift Balch and Eugenia Macfarlane Balch, are published in a handsome, clearly printed volume from the press of Allen, Lane and Scott, bearing the title of "Arts of the World," and should be regarded as a valuable addition to the list of works upon a subject that is daily growing in interest. The point of view taken by the authors is rather different from that of most of our American writers, although quite often encountered in the works of many distinguished foreign archaeologists.

Covering the field from what is known as Pleistocene period when implements of stone are the principal objects remaining to us of the handicrafts, to the cinque cento revival in Italy, the arts of man in all parts of the world from prehistoric times are touched upon and compared with each other, broadly, scientifically and with absolute impartiality.

The book is especially interesting through the information conveyed in reference to the primitive arts such as the Negroid wood and bronze sculptures, the drawings and ivory carvings of the Eskimo and Chuk-chee tribes of the north-west Pacific, the pottery and decorations of the cliff dwellers of Arizona and New Mexico. The monoliths and bas-reliefs of the Maya art and the architectural monuments of the Aztecs and their decorated pottery and textiles are given their true classification as examples of an advanced stage of culture in the arts. The geographical distribution of the racial arts are shown in a series of maps.

EUGÈNE CASTELLO.

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The Eagle Dance, by Awa Tsireh. A fragment of an ancient rain and growth ceremony, depicting the office of the eagle as intermediary between earth and sky powers.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIII

MARCH, 1922

NUMBER 3

NATIVE AMERICAN ARTISTS¹

By EDGAR L. HEWETT

THERE can be no effective study of the art of the native American race apart from its religion. The same may be said of its social structure, likewise of its industries, for planting, cultivating, harvesting, hunting, even war, are almost invariably dominated by religious rites, and the social order of the people is established and maintained by way of tribal ceremonials. Through age-old ritual and dramatic celebration, practiced with unvarying regularity, participated in by all, keeping time to the days, seasons and ages, moving in rhythmic procession with life and all natural forces, the people are kept in a state of orderly composure and like-mindedness.

The religious life of the Indian is expressed mainly through the tribal "dances." That term, as here used, has little of the meaning of the same word applied to the sex dances of

modern society, or to the esthetic and interpretive dances, with us a popular form of entertainment or of physical and esthetic culture. The native American has long and reverently contemplated nature, has reflected on his relations to the life and other phenomena about him, and has arrived at profound convictions which have been only slightly disturbed by contact with the European. For the successful ordering of his life, he has questioned his own spirit, and, singularly free from the "lord of creation" conceit, has sought and gained wisdom from birds, beasts, flowers, trees, skies, waters, clouds and hills. All this is voiced in his prayers and dramatized in his dances—rhythm of movement and of color summoned to express in utmost brilliancy the vibrant faith of a people in the deific order of the world and in the way the "ancients" devised for keeping man in harmony with his universe.

¹Paper read at Ann Arbor meeting, Archaeological Institute of America, Dec. 29, 1921.



1. Basket Ceremony, by Fred Kabotie. A food ceremony, the women arranged as a ceremonial basket, symbolizing the cycle of woman's life from childhood to old age.

It is incorrect to say, as I formerly have, that the Indian does not dance for pleasure or for recreation. On the contrary, he experiences the most exalted satisfaction, physical, esthetic, spiritual, in the dance, and at the close of hours of intense and fervent concentration upon the ceremony, shows no evidence of fatigue but exhibits every sign of the contrary state. But the motive back of the Indian dance is never simply amusement or entertainment. Always it celebrates exalted relationships—dependence upon and gratitude to deific power for the gifts of life and well-being; stages in the progress of the individual through life, such as birth, maturity and mating; unity with all living things in forest, air and stream; humanity in its manifold activities of war and peace, of indus-

tries and arts; and mythical relations with an unseen world, rich in legend and creative lore, brilliant in color, elusive in mysticism.

Most constant of all are rain and growth ceremonials, dramatizing the process of planting, fructification, maturation and protection, preparation and use, of the food crops derived from Mother Earth, of which the corn is everywhere the symbol. The discovery and development of this plant was the dominant factor in the evolution of the culture of the native American race. As the discovery and development of metal gave direction to the culture of the European race, laid upon it a destiny of mechanical industrialism, control of natural forces, self-sufficiency, vast material advantages and potentiality of self-destruction.



2. Pine Tree Dance, by Fred Kabotie. A nature ceremony, performed in the summer.

tion, so corn shaped the destiny of the American race toward agrarian life, dependence upon nature, submission to powers outside of self, mysticism, and its resulting spiritual and esthetic culture, with marked inability to adapt to changes in environment.

The end of the European race, assuming that peoples, like individuals, must of necessity reach their end, would inevitably be from internal violence; that of the Indian from subjection from without, decline in spiritual power through the pressure of an unsympathetic, self-styled "superior" race. In contact now with all the races of the world it becomes imperative to work out a just measure of human values; to take notice of the distinct factors in civilization, reconsider the terms "superior" and "inferior"; acknowledge that fitness to live and probability of

survival does not depend solely on material efficiency and that the culture that rests on material power is probably the most unstable of all; that esthetic and ethical values are persistent beyond all others; that the races called by us "inferior" have qualities that are priceless to human society and that in the discovery, recognition and cultivation of the special abilities in the less powerful races, lies our soundest insurance against spiritual decline and extinction by way of our own material violence. The long-lived races of the East have stood high in ethical and esthetic culture. European races have enjoyed rapid rise in material culture and suffered quick disintegration.

Such is the background of tribal religion and racial mental type, in the light of which Indian art may be studied with appreciation and understanding.



3. The Plumed Serpent Procession, by Awa Tsireh. A representation of Awanyu; major deity of Rio Grande Pueblos; combination of deific power of earth and sky.

Left to themselves to choose their subjects Indian artists almost invariably portray their dramatic ceremonies. The examples presented here illustrate the whole range of drama and ritual referred to above. They constitute a distinct revelation in racial esthetics. A special ability is here disclosed which only awaits encouragement and opportunity. If it is as prevalent as we now believe it to be, the Indian race may attain to a place equal to that of the Orientals, whose art in many respects, such as its flat, decorative character, absence of backgrounds and foregrounds, freedom from our system of perspective, unerring color sense and strangely impersonal character, it strongly resembles. Carried over into ceramic decoration, as shown in the paper in this number of ART AND ARCHAEOLOGY by Mr. Chapman, it becomes highly symbolic. In fact, Indian painting, beginning with

the adornment of the human body with simple earthen colors, proceeding through the embellishment of the costume and of almost all articles of use, reaching its highest development in ceramics, is essentially a symbolic, decorative art. Rarely does it become distinctly pictorial. A noteworthy exception to this is seen in the Mimbres pottery figured in Mr. Chapman's paper, and here it maintains the archaic racial character—lack of representative style and freedom from exacting anatomical requirements—that has been the delight of the ancients through all time in all lands, and in which the ultra-modernists of today might find a true basis for a philosophy of art in which they seem as yet insecure.

From time to time, Indians have acquired some skill but no eminence in painting European-fashion under the instruction of white teachers. The artists here presented are painting in



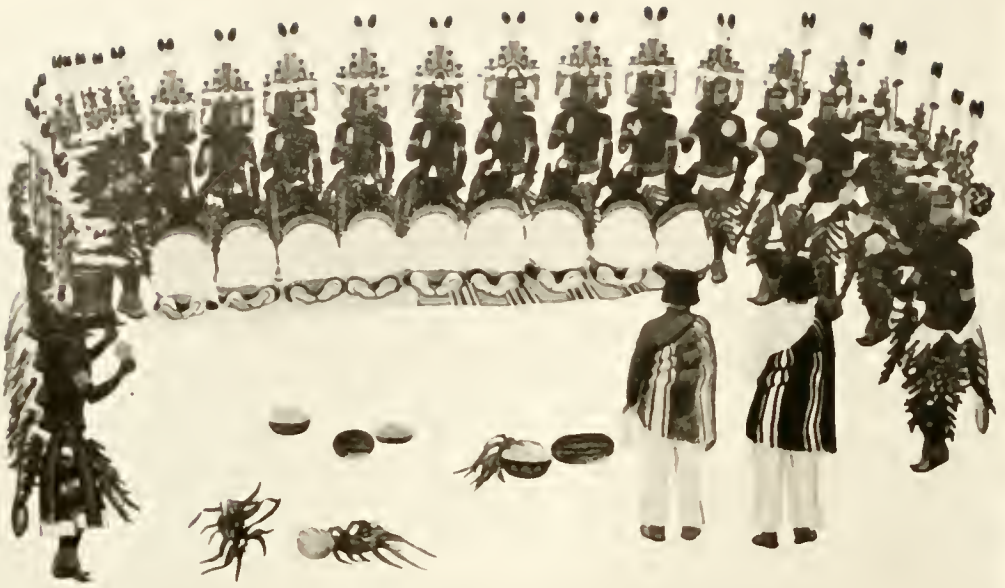
Fred Kabotie

4. Thanksgiving Ceremony, by Fred Kabotie. Ceremonial presentation of food to ancestral spirits.

their own style, developing their own technique, exercising their own color sense, absolutely free from white influence. These are three full-blooded Indian youths who are being given special encouragement by keeping them in the employ of the School of American Research, enabling them to paint two or three hours a day in addition to their regular manual duties about the buildings and grounds, protecting them from enthusiastic friends who would send them off to art schools (well-meaning individuals have come to the Southwest from time to time to teach these masters of ceramics, the Pueblos, how to make pottery!). The exact age of these boy artists is not known. The oldest, Awa Tsireh, is a Tewa from the village of San Ildefonso. He has only a primary education, obtained in the Indian day-school at his home. Fred

Kabotie, a Hopi boy, has finished the eighth grade in the United States Indian school at Santa Fe and is now trying first year High School work in the city with a fair prospect of making his grade. Velino Shije is a Zia boy who has about finished the fifth grade in the Government Indian school at Santa Fe. Great credit is due the superintendent of this institution and his wife who with excellent judgment gave these boys every encouragement, did not permit them to be taught art by our methods, but enabled them to go on in their own way, in which no one can teach them.

The first to display conspicuous ability in true Indian art was Crescencio Martinez (Te-e), a Tewa of San Ildefonso, who had worked for the School of Research for years in its excavations. He showed skill in the decoration of pottery and one day an-



5. New Year Ceremony, by Fred Kabotie. A fructification ceremony performed at the beginning of the Indian New Year, the day of spring.

nounced that he could paint the costumed figures of the ceremonial dances. He was at once commissioned to do so and in the course of some months completed his task most creditably, just before his death. His work attracted the favorable attention of eminent artists. No one knew how he came by this remarkable ability. He had been taught nothing about drawing or color, and with no preparatory practice at all, did his work with unerring color sense and precision in drawing. Those who have followed him, inspired by his example and by the appreciation accorded his work, have shown the same singular talent. There is never any experimentation with their colors or patterns. The picture appears to be mentally completed. Then with absolute precision in drawing and color it is

executed, with never an erasure or the slightest modification of a line.

That this peculiar skill is possessed by many individuals among the Pueblos is certain from the observations already made. The purpose is to broaden the experiment as soon as possible by extending the same opportunity and encouragement to other individuals and tribes until it is made a fair demonstration of the ability of the race and the possibility of reviving what seems to be a power that has been submerged, dormant through the generations of their submission to the stronger, indifferent, unsympathetic European, but surviving to an unexpected degree. It raises an intensely interesting psychological problem. That the Indian race was rich in artists of a high order in ancient times, is certain on the evi-



6. Basket Ceremony, by Awa Tsireh. Depicting the gift of fertility to the women of the tribe.

dence of their surviving works in architecture, sculpture, painting and ceramics in the Southwest, Mexico, Central America and Peru, the four most conspicuous culture areas of the American continent. Bernal Diaz relates that the artists of the Aztecs were sent to the seacoast by Montezuma to paint and bring back to him pictures of the horses, ships and white invaders under Cortez.

It will be interesting to see if the Indian can "come back" in art to his full ancient power. If so, he probably can in other lines of special ability. It has been customary to assert that the Indian as a race is doomed, but no race is doomed so long as its culture lives. When that is destroyed utterly, the soul of the people is dead, degradation through loss of self-respect is inevitable, and the race is beyond hope. But the spirit of the Indian race is still alive. Its culture survives and it is not beyond reasonable belief that the growing in-

telligence of the stronger race will at last bring about an appreciation of this splendid people, one hundred per cent American in ancestry and culture, and feel a vast pride in its survival and achievements. Its greatest day may still be in the future. It is certainly capable of being about the finest element in the American race that is in the making from so many diverse sources.

The Society of Independent Artists has taken a deep interest in the art described in this paper. For the third time it is being given a place in the annual exhibition at the Waldorf in New York City. It is suggested that those who read this article and who are so situated as to make it possible should see the original water-colors in this exhibition during the months of February and March. The School of American Research will, as soon as the undertaking can be financed, publish with appropriate text a portfolio of



7. Little Pine Dance, by Fred Kabotie. A tribal mating ceremony.

from fifty to one hundred of these paintings in the best possible color reproduction, which, it is hoped, will find a place in the leading libraries, art galleries and museums of the country, as well as in private collections.

Following is a list of the paintings, figured in this article as typical examples of the hundred or more water-colors painted by these young Indian artists.

Frontispiece. The Eagle Dance, by Awa Tsireh.

1. Basket Ceremony, by Fred Kabotie. (A food ceremony, arranged as a ceremonial basket, symbolizing the cycle of woman's life from childhood to old age.)
2. Pine Tree Dance, by Fred Kabotie.
3. The Plumed Serpent Procession, by Awa Tsireh.
4. Thanksgiving Ceremony, by Fred Kabotie.
5. New Year Ceremony, by Fred Kabotie.
6. Basket Ceremony, by Awa Tsireh.
7. Little Pine Dance, by Fred Kabotie.
8. Snake Dance, by Fred Kabotie.
9. War Dance, by Velino Shije.
10. Birth Ceremony, by Velino Shije.

The poem referred to under figure 10 is re-printed in full to illustrate one of

the many significant resemblances between the ceremonial life of plains and Southwestern tribes. The meaning of practically all of the surviving Pueblo ceremonies can be determined beyond question, though it is doubtful if the study of the rituals will be rewarded with anything like the complete success attained by Miss Fletcher and Mr. La Flesche in the study of the plains tribes. It was supposed at one time that we had secured an almost complete list of surviving Pueblo ceremonies. The work of the young Indian artists described in this article is disclosing the fact that almost innumerable dances are still known to the people, even though they have not been performed for many years. An attempt will be made to revive as many of these as possible, not merely because of their ethnological interest, but on account of their great value as esthetic achievements. The success attending the efforts to rescue every surviving frag-



8. Snake Dance, by Fred Kabotie. An arrangement of the well-known Hopi snake dance, at the moment when the snakes are thrown into the circle, preparatory to their return to the desert.

ment of English, Irish, Scandinavian, Slavonic and Middle European folk-dances and songs is pathetically meager in comparison with the possibility of restoring the complete dramatic ceremonies reflecting the whole life-history of the Native American Race.

INTRODUCTION OF THE OMAHA CHILD TO THE COSMOS

Ho! Ye Sun, Moon, Stars, all ye that move in the heavens,
I bid you hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the first hill!

Ho! Ye Winds, Clouds, Rain, Mist, all ye that move in the air,
I bid you hear me!

Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the second hill!

Ho! Ye Hills, Valleys, Rivers, Lakes, Trees, Grasses, all ye of the earth,
I bid you hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the third hill!

Ho! Ye Birds, great and small, that fly in the air,
Ho! Ye Animals, great and small, that dwell in the forest,
Ho! Ye insects that creep among the grasses and burrow in the ground—
I bid you hear me!
Into your midst has come a new life.
Consent ye, I implore!
Make its path smooth, that it may reach the brow of the fourth hill!



9. War Dance, by Velino Shije. A true war ceremony, still surviving at Zia.

Ho! All ye of the heavens, all ye of the air, all ye of the earth:	Make its path smooth—then shall it travel beyond the four hills!
I bid you all to hear me!	
Into your midst has come a new life.	
Consent ye, consent ye all, I implore!	

*School of American Research,
Santa Fe, New Mexico*



10. Birth Ceremony, by Velino Shije. Compare the Omaha birth ritual, translated by Alice C. Fletcher and Francis La Flesche in "The Omaha Tribe," 27th Annual Report, Bureau of American Ethnology.

THE SCIENTIFIC ESTHETIC OF THE REDMAN

By MARSDEN HARTLEY

I.

The Great Corn Ceremony at Santo Domingo.

ALL primitive peoples believe in and indulge the sensuous aspects of their religions. They provide for the delight of their bodies in the imagined needs of the soul. It is the one plausible excuse for a religion, to enter into it "entirely." To keep the body in a perpetual state of clear and clean delight. We have the Christian formulas of the past lingering so distressingly over into our modern era as to hardly convince us of our so praised progression. I refer to the false aspects of it, as regards self torture. Flagellation is not merely permitted by certain human consciences, it is still admired and practiced. The esthetic science of the redman is the edifying contrast. He is concerned entirely with the principle of conscious unity in all things.

The two types of subsouls living and worshipping in the southwest offer us the finest comment possible upon historic and prehistoric spiritual deduction. The one abides or attempts to abide by the medieval principle of torturing the flesh either concretely or abstractly, into penitence. The other "lives" by the delicate and beautiful aspects of the pagan religion. This pagan is not utterly hedonistic as might be imagined. He is not striving for pleasure as an end. It is the means to so fine an end in him that one not only sanctions but encourages him in his comparably fascinating procedure.

I am a devout and everlasting convert to the science of the redman this morning, the redman as artist. He has

shown us of today once and for all that religion in order to be a factor in experience must be pleasurable. It must delight every part of us which is capable of response. When a man can so attune his body that every part of it not only aspires but accomplishes the perfect fusion of the song, the poem, and the dance, then he may be said to achieve the perfect notion of what a real religion should be, what the spiritual universe is meant to signify, and more especially to the esthetic consciousness; it is the cosmic significance to the poetic soul raised to its most convincing height. Religion without song and poetry could not be conceived of. There never has been such a religion. Any religionist will assure you of that if he is a genuine one. It is the primitive, therefore the original man who finds that without the inclusion of the body there is or can be no satisfactory religious expression.

We are witness of the tortures the devotees of Buddha inflict upon themselves to attain the supreme indifference of flesh, the last shades of ecstatic calm. It is a beyondness these false aspects aspire to, which make them abnormal to us. It is the oneness of things, primitives such as the redman postulates for the beliefs of his soul, which convinces him. The redman deities are "good" to him and his people, providing them with what they need, which in their excessive naturalness is all they ask for. They return what compliment they can by celebrating them at prescribed intervals dictated to them by nature, decorating their bodies with the ornaments either a direct product of nature, or sug-

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gested to them by way of symbolic import conceived and organized through the esthetic sense. Ornaments such as a girdle of oxtoes or toes of the sheep or goat, which not only look attractive but create by jingling together a certain resonant and attractive sound. A strand of seashells from shoulder to hip, strands of bells just above the knee, hides of the coyote hanging from the pack of the pelvis; skirts of their own weaving, ornamented with red and black and green symbolic patterns in embroidery, finished with a wide girdle of flax or hemp with long fringes that dangle at the side and finish off the ornament there. Death masks of skunk skin round the ankles. The rest of the body bare to the sun, ornamented with chains of turquoise, chains of silver, superb orange shells inlaid with brilliant turquoises. Multitudinous accompaniment of bright shining things to add lustre and the beauteous sense of worship in adornment. Young sprigs of evergreen fastened in the middle of the arm, with the final touch of the gourd rattle in the hand to complete the outward signs of the inward spiritual grace of the redman, dancing for the fruition of the corn. All these details being of course the descriptive aspects of the well known corn dance of the redman, which is danced in probably all of the existing tribes in some form or other. It is the koshare heading the dancers, weaving in and out among them, who gives one the meaning of the dance, with a series of impeccable gestures of fine rhythmic beauty to interpret to the others the significance of the ploughing and the enriching of the earth, out of which shall rise to maturity the worshipped personality, the corn.

It is the corn which is their chief sustenance, and therefore the summer

dances consist almost entirely of corn dances. In the specific dance of yesterday (August 4th) at the pueblo of San Domingo, one of the most beautiful, certainly of the pueblos of the Rio Grande, you had the largest spectacle, both as to numbers and the sense of volume. A sublime spectacle of pagan splendour such as I am certain can not be excelled by any other of the so-called strange races in existence. I had fears for the moment lest upon their exit from the kiva there would be found the absurdly misapplied influence of governmental persuasion. It is the fact among us who understand or wish to understand the redman sincerities which can not help but disconcert. We know efforts are abroad to make the fatal compromise and therefore end for the world one of the most interesting race expressions known in the history of races. We are immensely rewarded that at least one more show of naturalness might be witnessed of the remaining though rapidly disappearing shades of veracity of soul among original peoples. The effort to standardize had once more been religiously postponed. It was gratifying in the extreme, at least to those somehow gifted with esthetic perception.

The ceremony in the church of the marriages of the past year was sweetly simple, even if it rankled the pagan or intellectual considerably to watch these invasions of utterly factitious influence. For invasion it is, and can be nothing else, having nothing whatsoever to do with the conception of the universe which the redman entertains and is convinced of. It is easy for him to tolerate the Christian intrusion since it represents for him one more belief in the unquestionable goodness in things around him. It is otherwise as foreign to them essentially, as all white attempts upon

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the red soul inevitably must be. Their sense of deity is far too cosmic to permit of such exclusive personification. The redman is first of all a very intelligent being. His intuition is raised to the last degree of clarity as a result of keenest observation which has taken centuries to perfect in his blood and brain, heart, soul, mind, and body. He has proven to himself and everyone who wishes to understand, the fine moralities of nature. Her ethic intention is too certain to him to ignore. He must celebrate. He is among the rare few who have not lost the sense of and power for celebration. He has proven once and for all the two enduring shades in nature, the sense of order, and the sense of immateriality. Nature has done big work in her time, and in his time also. The redman acknowledges that humbly and without arrogance. She is continuing despite her so intelligent and arrogant citizens of today. The modern brain is inventing new and alarming mechanical devices to supplement her less efficacious and productive mechanisms. Devices as well to do away with the once so important bodily gesture. We are becoming mechanical brained so rapidly that soon there will be nothing left of the needs of the body to express itself outside of mechanistic demands. There is no need among us of spiritual significance in bodily movement. Formerly the sun was for men the great approving audience. Today it is our single moral spectator. Is it any wonder then, that the redman holds to him, this majestic solar entity, with parental reverence, just as the child clings to the knee, calling him father. Is it any wonder the earth which he caresses with his warm red feet becomes the beneficent mother to him? Could there be finer, more dignified parentage than these pagan guardians of his

body's welfare? Could there be a better, more reverent offspring?

It is not to wonder then that the redman through his moral perception and his esthetic science thinks of us as something let into his universal sphere by the grace of inopportune supplication? The redman looks you up and down in a moment and is convinced your whiteness or greyness will never be quite what his red world expects and is witness of in the men and women of his own race. If he has deceptions he has learned them from the whites chiefly, for no good Indian is without exceptional moral character. There is no exoticism in him, no false psychology, no false moral shades. He has been all his life long a searcher after the norm in moral and spiritual adjustment. He has sought incessantly for the precise value in his body and mind and soul which would correspond to what the sky and the cloud, the earth and the sun look to his acutely microscopic eye. He has invested them with presence because he has always had the need of worship. They were the obvious natural deities. He was thinking just as profoundly as the Greeks and the Egyptians were thinking, but his philosophies were intuitively systematic, and not intellectually set, formula. He wanted original gods, as they were wanting them, and like them, he invented them for his own uses. He had no set scheme pre-arranged for his existence, and like every original in our now so unoriginal world, he had to create for himself a system which would coincide with his imperative need and correspond to the size of the "thing" around him. It is to be found in the symbolization of individual entities passing before him in solemn procession. He took the major presences first of all, and invested them with

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deific virtues because of the gifts they conferred. He began naturally then, with the sun, the moon, the earth, the sky. Then the rain, which is born of the cloud. The animals and the birds that clothed and fed him came next in his world. Then the vegetable kingdom he personified and blessed. For all of these he invented symbols of celebration and in the creation of these he formed his uniquely original and most convincing esthetic science.

Taste never rises out of barbarism. It rises from acute sensibility. The true artist is therefore and must of implied necessity be the most sensitive of men. Forms with light on them were come to the point of being understood, of "coming to understanding," and therefore to realization in the esthetic consciousness. The great artist is then that one who is most sensitive to the spirit of existence in the things around him, which is nothing but the life in them. Great art is born out of great understanding of life. The artist employs the inevitable harmonic law of the geometric principle in nature. He learns how to rhythmicize a lifeless space in terms of existing life. The modern artist confines himself chiefly to the quadrangle. The primitive peoples placed their art in every phase of their intimate life. From living in the clear and free air, the life of the animals taught them the sense of privacy for the intimacies of their individual lives. Love was for the out of doors. Marriage was for the secluded places because it involved the results of procreation. Else the animals would never have found caves and invented dark places to be silent in, in time of great giving forth. Nature is silent in her creative processes.

Most animals and birds are masters of design and ornamentation, as nature

is, in the organisms of themselves. The birds invented perfect ways to build their nests. Simple consciousness taught the birds and animals that their bodies and the bodies of their broods required food and warmth for existence. Similarly it was, humans learned the higher forms of the nest and the cave, and the need for self providence. From their loftiness of feeling toward something like themselves, only somehow greater since it created them too, arose the redman's sense of worship, of celebration, of gratitude. He had the inner need of deification thrust upon him. His religious instincts were therefore complete and thoroughly reliable in themselves. The trees taught him the use of the column, the sky the use of the arch, and his temple was begun. The column came to support the arch. From these were evolved open and closed spaces, such as walls and windows, with always the need of a place there to look "toward" reverently. From this he formed his altar, and from this the kiva became necessary to the redman, a place to go away in and reflect, a sanctuary. Each living entity therefore called for celebration. Each became symbol to his sense of existence, or in other words, his imagination. The Egyptians, the Greeks, the Assyrians, the Abyssinians, and on to ourselves found themselves with not only the need but the power to create, and the artist became the necessity. Everyone was taught the science of his specific racial esthetic, so that art sprang from the whole race.

Today in this unreverential age the artist is the exerescence. He is not necessary to the system prevailing like the engineer, the chemist, and the mechanical inventor. When art became personal and individual it became realistic and concrete, as well as jour-

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nalistic. It knew only the objectively obvious. Art without some sort of symbolization is hardly realizable. So it is we have the highly deified and wholly worshipped mechanical era. Electricity is our new found deific principle. Therefore it is science and not religion or art has become our modern necessity. Science has proven so much the imagination can not prove. It is, however, the imaginative principle keeping man as well as the artist in man alive. It is through the imaginative principle the artist may expect to endure. The power to visualize and make real what has been observed or imagined. The attempt in this century in art which is called modern or ultra modern, is the attempt on the part of the modern artist to "know" esthetics in the sense of intellect rather than of religious symbol. Intellect in lieu of soul. It is commendable and clear-sighted inasmuch as we are not as yet a great race or a great era in the sense of ancient and eternal imagination. Great art is now a type of mental calculus. There is need for an eye like the modern mind. That is the only plausible excuse for the attempts of impressionism and its forerunners up to the last shades of eclecticism. All these shades are plausible as well as valuable since they attempt to elucidate the modern ocular necessity, and replace the sense of soul in the ancients. We are essentially irreligious. The proof of modern esthetic it is too soon to realize or measure in the larger sense of esthetic expression. They should be welcomed merely for their modern intensity and logical existence. The comparison of modern esthetic is merely used here to accentuate the gifts for invention of all living peoples. It emphasizes the importance of esthetics to all peoples as a natural mode of expression.

So it is I wish to speak of the esthetic of the redman as the science of the redman because it has been so exceptionally perfected for his own racial and therefore personal needs. He has unified his sense of music as sound, music as words, and music as movement. He has found the melodic harmonization of his muscles is as necessary as the perceptions of his ear and brain. He has found the way to celebrate his universe by a complete and overwhelming convincing esthetic. It is not possible to know what the common eye received from these redman performances. One thing is possible, however. That is, that the artist has found confronting him, an example of artistry such as we of our time are totally at a loss to rival, or even so much as to copy in any feeble degree. The corn dance seen yesterday was not an example of new art. It was the art of a yesterday of thousands of years of experiment, and final achievement.

It is the artist who is most of all privileged to celebrate the scientific esthetic of the redman, as being for him one of the finest examples of ancient and living art he can hope in his time to witness. It is an artistry to which the real artist imbued with artistic conscience, with a belief in the esthetic integrity of the artist, need never be ashamed of belonging. He need never fear for the unflinching devotion to the principle he chooses to follow. He is necessary to himself, therefore necessary to the principles of human expression. The sense of beauty is a vital essential, since nature has shown him the way. He will be remembered more for his conscientious adherences than for his capacity for compromise. I can not personally conceive of the artist being present at the dances of the redman not coming to this

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conclusion if he have the true soul or a conception of what the artist's mind or possible soul signifies. The redman dances for his own development, for his own mental and spiritual as well as bodily efficiencies. What else then shall the primal preoccupation of the artist be? The modern artist is irreligious. That is his first barrier. He is superficial; that is his second. His more or less indifferent copying will yield him nothing beyond an immediate practical prosperity. Until he has imbibed something of the character and quality underlying and inherent in the superior spectacle of spiritual veracity, he can not hope to do more than feebly copy the tritest of externals which any half naked eye can observe.

My salutations are to the scientific esthetic of the redman. It is the artist who is permitted to understand a great many things, for he is despite himself part priest and part actor. These are the primal instincts of the type, the power for reverence, and the power for re-presentation. It has been said that the artist mind is the Promethean mind. It is the artist's psychology, this certain capacity for loving the flame of life. We find in all art just what proportion has existed in great geniuses, Shakespeare, Goethe, Homer, and countless others. The esthetic of past arts in the special invention of the individual along the vast outlines of progress. The artist should welcome then, his understanding, since he is intended to have a more than average eye, a more than average brain. Perception is or should be concentrated in him. It is what the philosophers crave. The power to "see" clearly. It is what the artist has with his eye, the power to observe the rhythmic order of the universe. The eye with a brain in it is what every artist should covet. Men-

tal or intellectual ocularity is the degree he must expect of himself. It is the age of the eye. The ear has had its age, we may almost say. The musician's eye to see is as important to him now as his ear to hear. Above all, it is the brain to think out sound clearly, and to invent new sensations of sounds. For the artist, it is the eye that counts. It is the clue to what is called modernism. The new principle implies mental and ocular originality in the artist.

The science of the redman has shown us the need of visualized gesture in our own modern and mechanistic existence. The power to put over majestically the conception of "thing in existence." The Christian conception gave us some fine cathedrals and a few great paintings in the cathedral spirit. The worst that it taught us was abnegation of the body. It brought us our puritanism. The redman of the seen to be yesterday will have taught our pale mentality what the red understanding of the universe is. It will have taught the principle of the pagan conception, that everything that is worth caring for is worth celebration. That nothing in art shall endure or in life for that matter, without the explicit inclusion of the body. Complete understanding includes the clear conception of the beauty of the body even in its sensuous frankness. The redman has trusted for centuries the single moral spectator he had encountered, namely the sun. We are ashamed of the sun today. We trust the moon more for our sensuous enterprises. It covers. We clothe ourselves with Christian prudery. This is something for the Christian principle to remember. The hiding of things produces curiosity. Curiosity is of necessity vicious. We should be frankly and openly familiar, as esthetics are sure to be rightly familiar. The artist, like the physician

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at his best, knows no curiosity. He being by reason of his nature familiar with all things in life. He is scientific spectator of all the principles of nature. To the artist all things are "visible." His eye penetrates cheap clothing. He has clairvoyancy for what is wilfully withheld from him. Hence his special power. He could not think of the redman as undressed. He thinks of him as naked. All nakedness is virtuous. He is not responsible as spectator for what happens immorally above the eyes, in the heads of other people.

The science of the redman is something for governments and nations to uphold. At least for as long as our aristocratic guests shall remain in the land of their so plebeian host. He can not abide with us for long. Modern pruderies can be convinced of this. To hurry individuals and races off the face of the earth as is obviously the modern fashion is not the decent conduct of respectable humans. The plea for the scientific esthetic of the redman must come then from the artist as being perhaps the only one to instantly recognize. The artist finds himself in the presence of superior artistry without rival in the present day, certainly. He sees the high state of spiritual excellence the redman has evolved in his scientific esthetic. He has shown us an impeccable mastery in most personal form of expression. We can thank the redman then for the glimpse he gives us in his remaining years of the spectacle of original esthetic achievement. The

science of the redman, it must truthfully be called. It is from the redman I have verified my own personal significance. I have learned that originality is the sole medium for creation. I have learned that what is true for races is true for individuals. That art is a logical necessity to the development of human beings as long as they retain the psychology typical of them, as we have known them up to this era.

When the hour comes that shall prove us as a nation capable of understanding art, we shall hope to arrive at our much needed maturity among the great nations. We shall in respect of art, prove perhaps more than we have up to the present time, more than just a youthful willingness to learn. We are old enough among nations even now, to "know" better. Until the esthetic consciousness becomes an individual issue, as it certainly was with the great races, such as the Greeks, the Egyptians, and even our redman in his gifted way, there is little hope of an inherent national culture. That is the artist's business. To prove himself necessary to his nation, more the instrument of cultivation and less of a *marchande des modes* in the medium of painting as expression. It is the artist most of all who needs awakening to the science of esthetics. The dance of the redman offers to him a perfect example of race achievement through personal application and devotion.

New York, N. Y.

(To be continued.)



LIFE FORMS IN PUEBLO POTTERY DECORATION

By KENNETH M. CHAPMAN

MUCH of the decorative art of all primitive peoples is derived from living forms which have become so conventionalized that their origin is often hard to trace. But the realistic representation of certain animals often persists, adding zest to our pleasure in line and form and space. In such recognizable forms of human, animal, bird, serpent, and insect life we often find what we fail to grasp in highly conventionalized designs, a record of primitive man's regard for all nature about him, and of his own relation to it.

The Southwest affords a most inviting field for a study of this persistence of realism in decorative art. Here, the remote ancestors of the Pueblo Indians spread throughout a vast area, settled in groups by the headwaters of little streams and for untold centuries before the coming of the Spanish, recorded the contentment of

their simple lives by the symbolic decoration of pottery. There is a remarkable geometric quality in this early decorative art that has led to the belief that it was borrowed from the angular forms of basket and textile design. This geometric idea must have had a strong hold upon the imagination of the ancient potters for even their drawings of animal forms had all but merged into it. In figure 1, we find the bodies of four birds as parts of a geometric design, each with a mere crook and two lines to represent its head and tail.

As time went on, there came a concentration of greater populations in various areas and in these the ancient decorative art was modified in many ways. In some new forms of geometric art were devised, and these still held sway over realism. In others, however, there was a remarkable trend toward realistic drawing of life forms. In the



1. Ancient black and white.
5. Ancient Hopi.

2. Pajarito Plateau.
6. Mimbres Valley.

3. Pajarito Plateau.
7. Mimbres Valley.

4. Mesa Verde.
8. Mimbres Valley.



9. Mimbres Valley.
13. Casas Grandes.

10. Mimbres Valley.
14. Casas Grandes.

11. Casas Grandes.
15. Zuñi.

12. Casas Grandes.
16. Zuñi.

once populous region of the Pajarito plateau in northern New Mexico, the bird was painted in rectangular forms with broad outlines of glazed black (figure 2). Many of these bird figures could not be recognized except by the recovery of enough material to show their identity with more realistic forms like figure 3. In another area, the Mesa Verde of southwest Colorado, a marked turn toward realism is seen in the rounded body, and the addition of legs to the bird shown in figure 4. In a third area, that of the Ancient Hopi, the bird was combined with new symbolism and new decorative arrangements in which beautiful sweeping curves played a prominent part. One of the most realistic of these appears in figure 5.

Far removed from the Ancient Hopi were the people of the Mimbres valley in southern New Mexico. Here they had not only developed the geometric design of the ancients to its highest degree of perfection but they had also used with it the greatest variety of life forms to be found in either ancient or modern Pueblo art. These include representations of deities or mythical personages, of the people themselves

in their various occupations and rites, and a remarkable list of animals, birds, serpents, fish and insects. In figure 6, one of a group of hunters, we see the difficulty which the primitive artist found in trying to represent the action of the arms while adhering to the conventional drawing of the shoulders in full front view. Animal and bird forms were filled with most striking symbolic designs (figure 7). Others show a keen observation of details. In figure 8, we have an antelope, whose horns, throat stripes and white rump patches are all clearly shown, the latter drawn one above another without regard for their realistic arrangement. The bird (figure 9) also bears a symbolic device, and the serpent (figure 10) shown with a horn, is clearly an ancient form of the mythical horned or plumed serpent of modern Pueblo Indian art.

There is a most marked difference between this development of realism and that found in the Casas Grandes region of Chihuahua, Mexico, which marks the southernmost limit of the ancient Pueblo culture. Here human, bird and serpent forms were usually confined within the triangular or rectangular spaces of involved geometric



17. San Ildefonso.
21. Zia.

18. San Ildefonso.
22. Laguna.

19. Santo Domingo.
23. Acoma.

20. Cochiti.
24. Hopi.

designs (figures 11 to 14 inclusive). The serpent would hardly be recognized as such without the horn, which identifies it with figure 10.

This development of a distinct decorative system had ended in some areas long before the Spanish invasion; in others it seems to have lasted through a century of contact with the conquering race. Except for the use of plant forms, which seldom appeared in pre-Spanish decoration, there seems to be no trace of European influence upon later Pueblo art. Decorated pottery is still made in most of the Pueblo villages and each now has its own distinct system of design. Many still make use of life forms. Examples are shown in figures 15 to 24 inclusive. We see in all of these the introduction of new symbolism. The Zuñi deer (figure 15) is always represented with a single white rump patch, and with a symbolic device once commonly used in all animal figures, a line of red connecting the mouth and heart.

Three forms of the horned or plumed serpent are shown in figure 17. One of these bears the conventional symbol of clouds. These clouds, together with symbols of sky and rain, appear also

in the San Ildefonso bird (figure 18). They recur constantly in pottery decoration and are to be interpreted both as an expression of gratitude for the blessing of rain, and as a prayer for its continuance.

Except for the parrot from Acoma pottery (figure 23), there is no recognizable species among these birds. This does not imply a lack of observation or memory on the part of the Pueblo potters, for they are close observers of nature. Nor does it imply a lack of artistic ability, for their art is based upon sound principles of design and much of it is done with surprising skill. This comparison of life forms from the most ancient to the most modern does seem to show, however, that a certain degree of realism was deliberately sacrificed to symbolism, and that the ability to depict the characteristic features of the eagle, the quail, or any other bird or animal was applied to the decorative arrangement of an all important symbolism. Considering this strong tendency toward the symbolic and conventional extinction of life forms, it is surprising indeed to find them still a decorative element in modern Pueblo art.

Santa Fe, New Mexico.

THE JOY OF ART IN RUSSIA

By NICHOLAS ROERICH

II—THE STONE AGE

HERE ends the "stamping" of life through metal. Here ends nationality and the conventions of political economy; here ends the rôle of the crowds. Art alone does not end beyond them. A different man stands out clearly: it is from the Stone Age that he is looking at us. Joy of art has been rolling its waves through all the periods of life. The abyss between those waves has been very deep at times, but the higher rose the crests of the waves: so high, indeed, that we can discern them from our view-point.

Let some people look askance at the "deadness" of archæology, and draw a sharp line between it and art. Even a self-denying lover can be excused his involuntary shudder as he approaches the Stone Age: for, that age is too far from our modern conception of life—which makes it as difficult to grasp the realities of the Stone Age as it would be difficult to see the depths of the firmament with a naked eye.

Humanity knew the joy of art, and we can still trace it. Let us forget for a while the sheen of metal. Let us think of the many wonderful shades of stone, of the noble hues of precious fur, the graining of self-colored wood, the yellow chords of reeds and rushes, and the beauty of the strong human body of the cave-man. We should keep them in mind all the time while we try to penetrate into the atmosphere of the days when that man lived. Can we actually catch glimpses of it, and hear its echoes? Or, is it just possible to find a correct view-point?

The tradition of a Mordve tribe says:

"The goddess Angi-Pathey, in her wrath stamped a flint stone against a rock—and gods of earth and water, of forests and dwellings, appeared from the sparks. She finished with the flint stone and flung it to the earth; but it became a god too, for she had not killed the creative power in it. And the flint stone became the god of propagation. That is why a little hole in every yard, or under the threshold, is covered with a little flint stone god."

Let us compare this legend to the Mexican one:

"On the Mexican sky there were once upon a time the god Zital Tonmack, a shining star, and the goddess Zital Kuhe—the one that wears a starry garment. That starry goddess bore unto him a strange creature—a flint stone knife. Their other children, astounded, flung it down to earth. In striking it, the flint stone broke into fragments, and one thousand and six hundred gods and goddesses appeared among the sparks."

Thus we see that the cosmogony of Erzia¹ is no poorer than that of the Mexicans.

"With a stone knife thou shalt kill the calf," orders the sacrificial ritual of Voti.

"The arrow sent by thunder lessens the pain in child-birth," is the belief among the unsophisticated Russian "healers."

"The Giants have buried a stone in the forests," remembers the progeny of Yem and Viess.

There are many more traditions and legends. Each tribe keeps until now the mysterious foundation stone of the

¹Mordve, Erzia, Voti, Yem, Viess, are Finno-Slavonic tribes. Part I, ART AND ARCHÆOLOGY February, 1922.



"CALL OF THE SUN." (Stone Age.) By N. Roerich.

Stone Age. Customs and beliefs, as well as the half-legible fibres of the ornaments, never give up the tale of the "pre-historic" times.

So are those times called; but they are not absolutely detached from ours: on the contrary, they find their way within the pages of our history. Where are the limits of life beyond which we can see no metals?

We Russians are in the habit of searching for the roots of our art very far back. We refer them to India, Mongolia, China or Scandinavia, or to the grotesque imagination of the Finns. Yet, besides the impressions left by the later tides, we have, like every other

nationality, the general human path leading back to the most ancient international hieroglyphics, which explain human love of beauty: this is the path through the Stone Age.

It can be foretold that, seeking for a more perfect existence, humanity will think more than once of the Free Man of the ancient times. He knew Nature, and lived heart to heart with it, hand in hand. This is something that we have lost.

Harmonious were the motions of the ancient; sensible were his thoughts; he was exacting in his sense of proportion and in his love for ornamentation. It is a mistake of a scanty knowledge to



"HUNTER DANCES." By N. Roerich.

define the ancient Stone Age as an era of the primitive, the utterly uncultured man. There are no traces of the animal primitiveness in the stone pages that have reached us. We can only guess in them a culture most distant from ours: so distant, indeed, that we can hardly think of it as of a *culture*; it is too different from our erroneous conceptions of a "savage."

The now almost extinguished uncultured natives with their flint stone spears resemble the man of the Stone Age just as much as an idiot resembles a sage; they are only degenerates; a few racial motions are the only link left between those two. In reality, the man of the Stone Age has set a-ringing the birth springs of all cultures to come. He had the power to do it; while a savage of our days has lost all his power

over Nature—and with it all his sensing of her beauty.

Human existence, fighting and erring in its constant fear, has made a maze of itself; and, in order to see new open roads, we should discover those from where we started.

It is only recently that we have grasped that the entrance halls of the museums filled with dusty old metal illustrate not a dark spot on the geological tree of our art, but its brightest shoots. This should command as much awe as does the fact that humanity has been in existence scores of thousands of years.

We are not deceived by the few fragments of bronze and by the piles of crushed stone that are the only things found in the places where the main squares of immense cities stood once



"SACRED LAKE." By N. Roerich.

upon a time; we realize the smile with which Time has been playing about. Just in the same way the Stone Age could not possibly be represented by the few fragments of stone that have remained on the surface of the earth.

Mystery dwells round the traces of the Stone Age. Nothing except its remains is attributed to heavenly origin. Many gods are supposed to have sent their spears and arrows flying about the earth!

In the so-called Classical Era the real derivation of the stone weapons could not be solved, and the Mediaeval

Èra failed in that task too. It was only towards the end of the XVIII century that some of the learned have come to disclose the origin of the most ancient objects of man's make. But even their statements are scanty and vague. There are but a few of them that carry conviction; most of them still remain open to argument. There is no wonder, because, if the lapse of just one thousand years makes it difficult to find an absolute definition with regard to some particular century—how much more difficult it is when scores of thousands of years have gone by? Even the



"ST. NICHOLAS." By N. Roerich.

Glacial Era has been replaced in some of the theories by a sudden cosmic catastrophe!

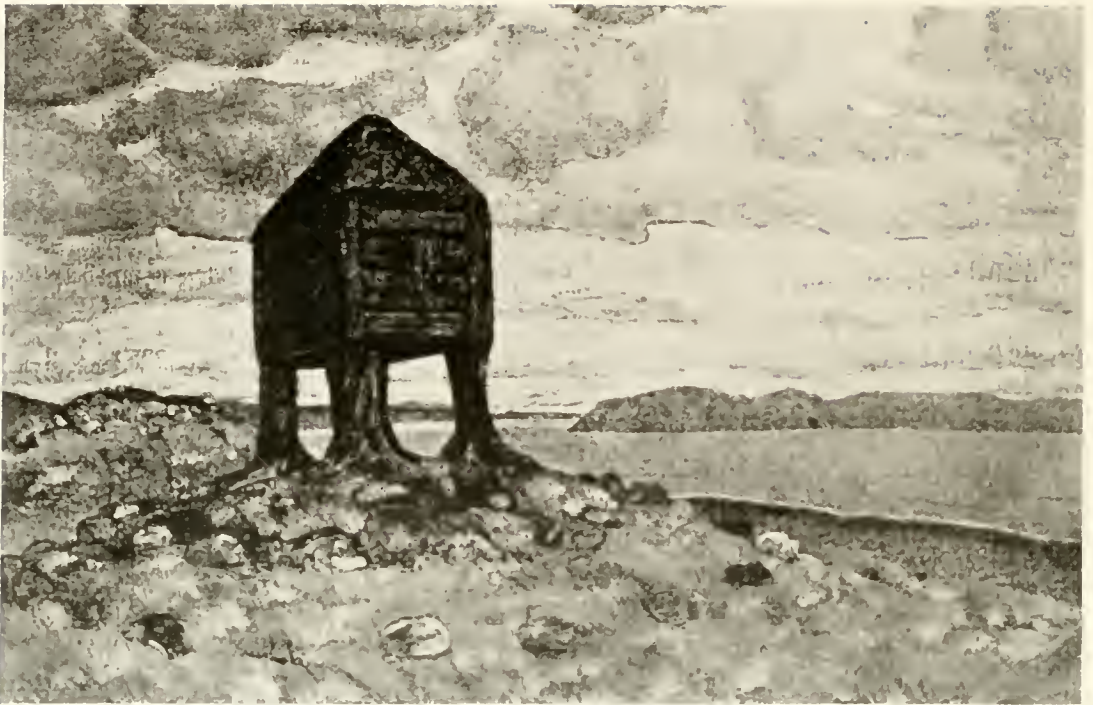
Let us remember that all the names of the ancient eras have been given to them but "conditionally" and have come from the names of the districts where the ancient objects have been found. One can imagine what wealth of unexpected things is still hidden within the earth, and what changes may be coming in the now established theories!

There have already occurred some startling instances of this kind. It is dangerous to fix scientific theories within our knowledge of ancient stone objects. The artistic point of view

alone is possible. The investigations of the beauty of ancient life can not impede the scientific proofs which are to follow them in the future.

It is quaint that the aspirations of the Stone Age seem to be the nearest to our modern searching of beauty. The cycle of culture is but leading us back to what the ancient man realised in his time; I mean the longing for harmony. The painful searching for the latter in our modern art particularly reminds of the care with which the ancient man tried to make his surroundings sensible and harmonious, embellished by his loving touch.

Each single item of our life gives an idea of its other ingredients. An ex-



"THE HOUSE OF THE DEATH." (Slavonic custom.) By N. Roerich.

cellent point of a spear tells of a handle that must have matched it. The same refers to any tool or weapon. The imprints of cords and nettings are very eloquent. It is obvious that home life with a cave-man had its fixed standard of comfort and beauty.

The breath of the Stone Ages reaches us as a breath of Joy of Life. The hungry and greedy human wolves came but later on: the Stone Age man was more like the king of the forests—the bear: satisfied with ample food, homely, powerful but good-natured, heavy but quick, furious yet kind, persevering yet benevolent. Such was the type of the Stone Age man.

Many of the peoples have the legend about the bear being "a man turned round." There exists quite a cult founded on this belief, because humanity senses in the bear many features which are akin to the first forms of

human life. The cave-man is monogamist by nature; it is only the growth of the family—its working capacities—that make him stoop to polygamy. He values bearing children as a means to continue his creative work; he has a personal longing to create and to embellish things. The need of exchange, the habit of smartness and the fear of solitude have appeared but in the later stages of human life. The cave-man admitted the social principles only where intermingling with others did not really affect his inner sense of personal freedom,—for instance, in hunting, in fishing.

The remnants of the first two epochs (as these are supposed to be by the geologists)—*i. e.* the petrified bones of the terrific creatures that lived then—form a canvas for a boundless tale of imagination; but let us leave them to an artist's soul, to which they are as



"GIANT'S GRAVE." By N. Roerich.

precious as the works of human hands. Let us also leave alone the third Pliocene with its mysterious forerunner of man. This is a region of guesses and inventions. The scratches found on petrified bones and on flint stones are not sufficient for consequent artistic valuation. But the Chellian, the Acheulian and the Mousterian epochs of the pre-Glacial period already approach art. We see the man as the king of nature at that time. He has hand-to-hand fights with the monsters; with assured blows he moulds the wedge—his first weapon sharpened on both edges. The mammoth, the rhinoceros, the elephant, the bear, the gigantic deer give him their skins.

He leaves his dwelling, the cave, to the lion and the bear, and does not mind their being his neighbours, since he already protects his new dwelling with stakes. Another jolly way of a con-

queror occurs to him—and he tames the beasts! This was an exciting time of numberless conquests.

Then we see the man intuitively moved by the instincts of harmony and rhythm. In the two last epochs of the Paleolithic (Solutrian and Magdalenian) we see his dwelling and his home life perfected by means of art to a degree. All that a solitary creature could do has been created by the ancient of that period.

The herds of deer presently appeared to him as an excellent material for practical use. The man began making arrows, needles, ornaments, handles, etc., of deer horns. The first horn sculpture and the first designs belong to that period; also the famous little figure of a woman: the stone Venus Brassempui.

Various kinds of ornamentations can be traced in the caves; their ceilings bear

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designs representing animals, and it is quite obvious that the artist of those days had an acute sense of observation and could convey the exactness of movement. The ease and freedom of his lines approach in their harmony the best Japanese drawings.

The caves in the South indicate beyond any doubt the true sense of art in the ancient man; they bear traces of the first mineral paints and sometimes have complex designs on their ceilings. Such dwellings are sure to have been lighted with suspending lamps, especially as the discovered objects of that period reach the qualities of jewelry: finest needles, bridles for deer, ornaments made of pierced sea-shells and of the teeth of animals.

As the principle of exchange was gradually taking root in man's mind, the power of imagination in producing desirable objects was bound to develop.

There is a break between the paleolithic and neolithic periods which, to our minds, is filled with mystery. There might have been some cosmic changes; or, different tribes of humanity came into existence, or, again, the cycle of a certain ancient culture might have come to its closing point; but the features of human life that can be distinctly traced next are different. Apparently, solitude has lost its fascination over the mind of man. He has learned the charm of sociability. That knowledge brought new spiritual demands from art creations—and new means of fighting! Many skulls of that period are found to be fractured with heavy weapons. The man of the deluvian (quaternary) period threw his challenge to life—which expressed itself in Neolith.

In Russia there is nothing striking found as yet illustrating our Paleolithic epoch; but Russian Neolithic is sure to

have been abundant in quantity and in the variety of its objects of art. All the best types of weapon can be found in it.

The Baltic amber ornaments found together with flint stone work belong to the times 2000 B.C. In the Kiev district a mysterious religious tribe appears not only to have possessed polished weapons in the places of their worship, but also little statuettes of women, which indicate their derivation from the cult of Astarte (16th cent. B.C.).

At the battle of Marathon some of the units were using flint stone arrows! All this shows how the periods of various cultures have overlapped each other.

The Russian Neolith has left piles of weapons and of pottery on the banks of rivers and lakes. Putting together the ringing fragments and following the re-appearing forms and designs, one feels amazed at the power of imagination reflected in them. Particularly characteristic are the remnants of pottery. They indicate that similar ornamentation has been applied to clothes, to wooden dwellings, and to the human body itself: to all that could not outlive the pressure of time.

The same types of ornaments have found their way into the epochs of metal; and even the modern embroideries take us back to the most ancient era, as, for instance, the popular design of the deer has nothing to do with the polar regions, unknown to the central Russian, but should be attributed to the times before the deer has gone over to the far North, because the bones of that animal are found in abundance amongst the flint stones in the centre of Russia. The clay beds of the Stone Age often bear the design of a serpent.

No reasoning against the innate instinct of art can withstand the facts:

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isn't the nature of ornaments the same with all people and all tribes, however isolated from each other by time and space?

The problem of the origin of the ornamental art, in any case, leads us back to the primitive touches produced by the primitive man: a hollow and a line. It is on these two that all the rest of ornamentation is founded. The ancient man, busy with moulding huge boilers with rounded bottoms, or with making a tiny cup covered with a network of lines, was instinctively applying all tools he could find: his hands, his nails, quills, stones from meteoric showers, strings, nets. Everyone tried to make the vessels of his household as valuable and beautiful as he could.

One can sense the keenness of the cave-man in covering the whole surface of a boiler with tiny little holes or with interlacing designs. One can follow his excitement of an artist at the time when he first thought of applying strings, nets, even his own clothing, in order to leave the imprint of their tissues on the soft surface of the clay. But this also failed to satisfy him, and he discovered some vegetable paints and applied them eagerly. It is easy to imagine what an amount of his inventions must be buried in earth, or effaced by time, or by water; most likely, the same scale of red, black, grey and yellow tinges had been embellishing his clothes, his hair, even, perhaps, his body. Really, the fact that the cave-man did everything to embellish his surroundings stands out as a living reproach to us. There can be even no comparison between our aspirations for art and his—who walked the same ground thousands and thousands of years ago.

Those who see ancient stone articles only behind the glass panes of the

museum cases can hardly avoid the error of having prejudice against their beauty. But take any original piece of a stone weapon and put it side by side with your favorite modern art things: to your surprise, it will not bring any discord with it; instead of jarring on you, it will add a note of nobility and restfulness.

If you wish to see the soul of an ancient piece of stone work, try to find one somewhere yourself. At first, you may not notice at all that you were lucky; but, in twisting it round in your hands, you may place your fingers in the same hollows which were meant for a similar human hand, and—from under the layers of age (which makes the stones grow grey too)—you will suddenly behold a beautiful work of love and beauty on a piece of jasper or of a dark green jade.

The variety of tools, instruments and weapons of the ancients is much greater than is usually known. The Russian Neolith proves this amply. There are lots of complex objects amongst its remnants which defy so far our imagination as to their use.

It gives a feeling of satisfaction that this is not merely a praise for one's own country: at the Pre-historic Congress in Périgüéux in 1905, the best French connoisseurs, Mortillier, Rivière-de-Precour, Cartalliac and Capitan have hailed the exponents of the Russian Neolith with enthusiasm, and have placed them on the level of the Egyptian samples.

Are we able to picture in our minds the dwelling of a Stone Age man? There is no answer to that yet. But the fact we should bear in mind is, that there is often left nothing but a heap of brown stone even in the place of a very large building.

The remnants of stake dwellings



"MEHESKI, THE MOON PEOPLE." (Compare with Pueblos.) By N. Roerich.

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indicate well developed forms of home life. We certainly had them in Russia. It was an old idea with the Slavs to isolate their dwellings from the ground and to place them on stakes. The little bungalows of this kind where the Siberian and the Ural hunters to this day store away the skins of killed animals have lived through countless centuries. At the beginnings of trade, such stores played a great part. Our first chronicler, Nestor, mentions "burials above the stakes by the roadside"; this refers to the ancient "huts of death," or, actually, isolated little tombs erected in the shape of little log-huts on stakes. The favorite item of Russian fairy-tales, "the hut on chicken legs," is of the same origin. Numerous islands on our broad lakes and rivers fostered the popularity of such dwellings of which whole villages were erected.

Let us look just once more at the picture of life as it must have been in the far vistas of the Stone Age.

I can see a lake. A row of dwellings along its bank. There is something refined about their ornamentation which reminds you of India and Japan. There is harmony in the great gradation of color of stones, furs, wicker-work, pottery, and the tawny human skin itself. The roofs topped with tall chimneys are covered with dark yellow reeds and fur skins and with some extraordinary net-work interwoven with thatch. The ridges are fastened together with carved planks of wood. Keep-sakes of successful hunting are also used as ornaments over the corners of the roofs. Invariably, there is the glaring-white horse skull that guards the place from an "evil eye." The walls of the houses are covered with ornamental designs in yellow, red, white and black. There are fire-places for

bonfires inside and outside the dwellings and above them vessels are suspended—beautiful ornamental vessels in brown and greyish-black. There are skiffs and nets at the water-side: they are thin, well-made nets. Skins of animals are spread about to dry: bears, wolves, foxes, beavers, sabres, ermine.

There is merry-making. A festival is taking place to hail the victory of the Spring Sun. The people have been round in the forest and enjoyed the first foliage and bloom and grass, and have made wreaths of it all to wear on their heads. Quick, alert dancing is going on, to the piping of wood- and horn-pipes. Many of the various garments amid the crowd are trimmed with furs and with touches of colored needle-work. Smartly shod in leather and in woven foot-wear the people stride about daintily. The younger generation forming rings for dancing and singing wears amber ornaments, embroidery, stone beads and the talisman teeth.

These people liked to please each other! These people were sure to throb with joy! Art already played a great part in it. They were also sure to sing so that one could hear their blending voices far beyond the lake and forest.

The huge bonfires looked like living creatures of gold in the coming dusk. The people's figures moved against them—quick or pensive, but filled with the sense of appreciation of life.

The water in the huge lake that looked stormy in the day time now became restful and was like lilac-colored steel. Skiffs, taking their part in the festival, swiftly glided along it late into the night.

The Yakuts in Siberia, whose language has all but died out by this time, used to sing not so many years ago

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their ancient, ancient song of the spring festival; here is its literal translation:

"Hail, thou juicy-green hill! The spring warmth is revelling! The silver birch is unfolding herself! The smooth fir is brighter! The grass is green down in the glen! This is the time for games and for merry-making!

"The cuckoo is shouting, the dove is cooing, the eagle is searching, the lark is gone up to the skies, the wild geese are flying in pairs, birds with motley feathers have come back, and those with tufts are crowding together!

"Ye people who find your market in the dense forest—and your city mid the naked branches—and your street along the waterway!—whose prince is the wood-pecker, and whose alderman is the blackbird! All of ye—speak out! Make your youth come back to you, sing without halting!"

The day will come yet when we shall learn much about the Stone Age. We shall appreciate that age and learn a lot *from* it too. Only the Indian and the Shaman wisdom has kept some reminiscences of it.

Nature will prompt us to grasp many mysteries of the beginning of things. But there will be no words to prompt us: there is no language left of those times; and no finds, nor phantasies, will lead us to it. We shall never know the song worded by the ancient. What was his shout of hunting, of wrath, of attack, of victory? What words did he use when revelling in his art? His word is dead forever.

The wise men of Mayah have left an inscription:

"Thou who wilt show thy face here after us! If thy mind thinketh, thou shalt ask—Who were we? Who are we? Ask the dawn about it, ask the forest, ask the wave, ask the storm, ask love! Ask Earth—the beloved Earth filled with suffering! Who are we? We are Earth."

When the ancient felt the approach of death he thought with great calm:

"I am going to rest."

We do not know how they spoke in those days, but they thought in terms of beauty.

So we have traced man's love of art back to the Stone Age. You can see that our way was not inconsequent or casual; it has actually lead us to the origins of real art and real aspirations for knowledge. And now I address you from the depth of ages: you—the most modern people, and you—who have lived through scores of thousands of years, and you—the conquerors of the globe.

Remembering all the great conquests of art, we should think now again of applying to real life the beneficent charms of beauty. Otherwise, materialism, in its last spasms, will threaten to cloke the enthusiasm and spirituality that are now awakening.

In the spheres of art one comes against hypocrisy more frequently than elsewhere. How many people talk "high words" about art and at the same time avoid it in their lives!

On the other hand, we can rejoice at the fact that many women and many of our younger generation are holding the torch of art on high.

We must not be sad. We must meet the cosmic phenomena with smiling gladness because we are constructing just now new forms of life. We know by this time that art is placed as a foundation stone of every genuine culture. Humanity is beginning to understand again, that creative work is not unnecessary luxury. It is gradually recognised as a vital factor of daily life. We know that all aspects of life are set in motion only by art, by achievement of perfection in its manifold facets.

The world of Eternity illuminates our dusky existence by its breathings of beauty; we must walk the rising road of grandeur, enthusiasm and achievement with all the powers of our spirit. The new world is coming.

New York, N. Y.

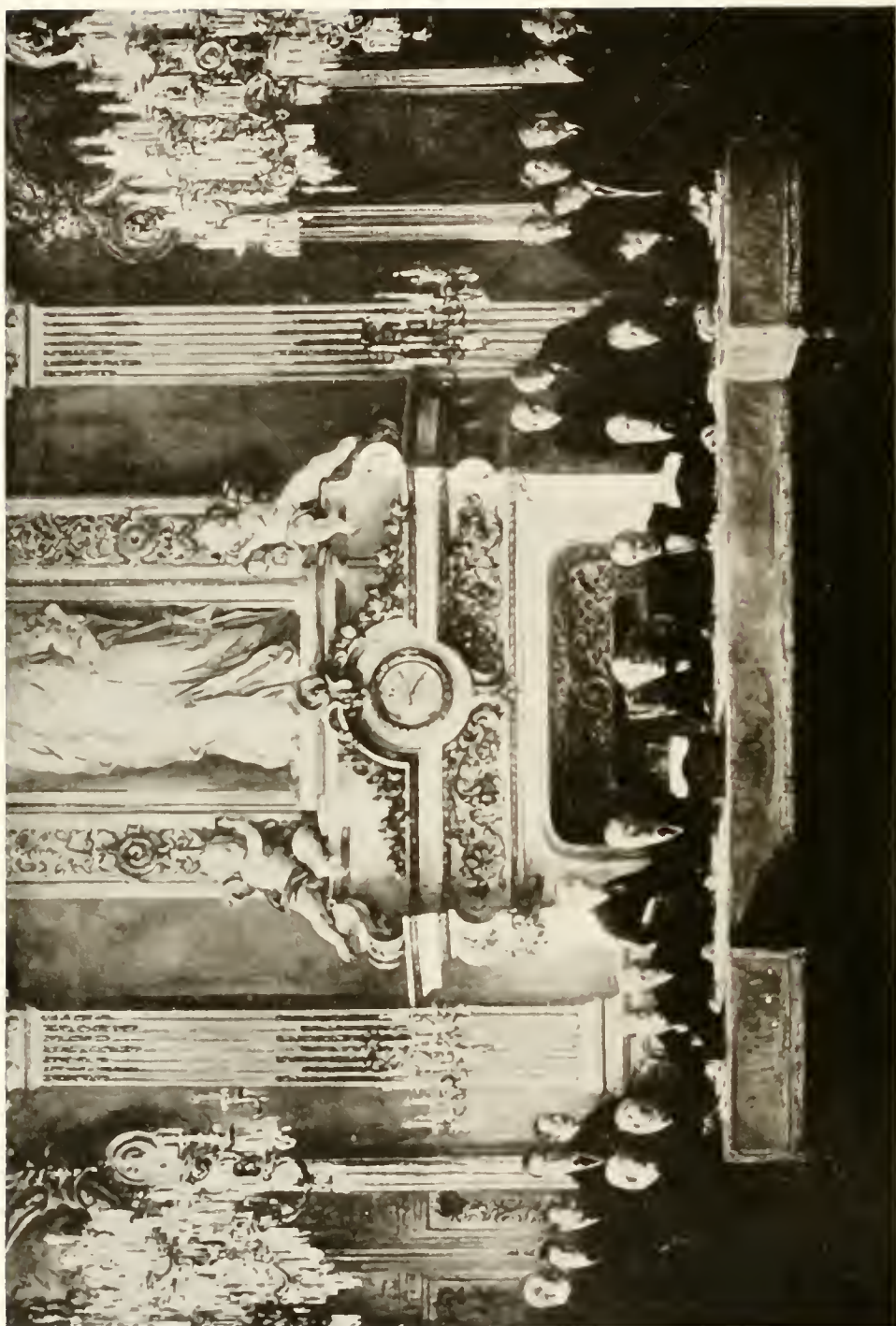
THE 117TH ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

By HARVEY M. WATTS

WITH a brilliant Private View the 117th Annual Exhibition of the Pennsylvania Academy of the Fine Arts opened February 4th and continued until March 26th, inclusive. The general effect of the Exhibition, which contains 427 paintings in oils and 139 pieces of sculpture, is in every way a brilliant résumé of current American art, the "American Salon" feature of the Academy show being kept up consistently this year since all the various centres such as Boston, Washington, New York, Philadelphia, Chicago and the West, including the Taos School of New Mexico, were characteristically represented by attractive canvases. In landscape the Delaware Valley School with Redfield, Garber, Spencer, Polinsbee, Colt was very much in evidence with strong things, and Lathrop as the poet painter carrying off the Temple medal, while Elmer W. Schofield, formerly associated with them but who is now living in England, has sent over some very characteristic English landscapes that make effective contrasts to the more vivid colors of this side of the water. The Hanging Committee and the Jury, which had a very difficult task this year since pressure for space was somewhat beyond the usual, solved the problem by giving each Gallery special distinction with the two large galleries, Gallery "B" and Gallery "F" carrying the larger canvases, though, as in the past decade, the tendency toward small canvases which can be lived with in the home is quite the order of the day. In Gallery "B" the place of honor is given to

Joseph DeCamp's formal study of "The Council of Ten" in session in Paris, while the central picture in "F" on the western wall is Gari Melchers "Easter Sunday," a study of blithe attendance in a Dutch church full of color and spirit.

As for livability the committee has made Gallery "G" a regular open air bower of flowers, fruit, garden scenes, figures bathed in sunlight and even such interior still lifes that are hung being rich in color, which adds to the special gayety of the scene. This gayety is even present in Alice Kent Stoddard's study of the Monday wash on the line in a city back yard, but the striking thing in this Gallery is the sumptuous "Still Life with Fruit" by Mary Townsend Mason, the Mary Smith Prize Winner, while Kathryn L. Cherry's "Fish, Fruit and Flowers" is a gorgeous mass of contrasted iridescent colors. Philip L. Hale with his "Morning Sunlight" presents figures in the open in his most brilliant manner with the key of light being pushed to the utmost of effects that are dazzling, while in a very much more subtle scheme of colors, Frederick Friescke shows a dappled nude lying on the ground in a peach orchard and as it were catching the hue of the peaches as well as being bathed in sunlight and reflecting all the colors of the grassy slope in a way that makes the figure seem to be transparent and a mere part of the light scheme. Colin Campbell Cooper contributes some real garden studies while Juliet White Gross leads off the gallery with a "Mother



"THE COUNCIL OF TEN," by Joseph DeCamp.

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and Babe" in the open steeped in sunshine.

"In Gallery "H," the companion gallery to "G," landscapes and figure studies carry off the honors with three very original imaginative marines by S. Walter Norris giving the keynote of originality and some vivid paintings by George Oberteuffer, revealing him in a new and vigorous light by reason of which he secured the Sesnan prize "for the best landscape." One of the central figures is Philip L. Hale's study in the style of the Dutch school of the seventeenth century called "Musical Moment," while Daniel Garber shows another study of his daughter, "Tanis in White," which ranks with the \$2,000 prize he won at the Corcoran Art Gallery, Washington, for his study of the family group entitled "South Room; Green Street." The fact that John Singer Sargent has a conspicuously fine portrait of "Charles H. Woodbury" in this room and also a remarkable open air study entitled "Dolce Far Niente," gives some idea of the range, while a strong local touch is given in the five landscapes by Charles Morris Young, which tells the story of fox hunting in the picturesque country-side round and about Philadelphia.

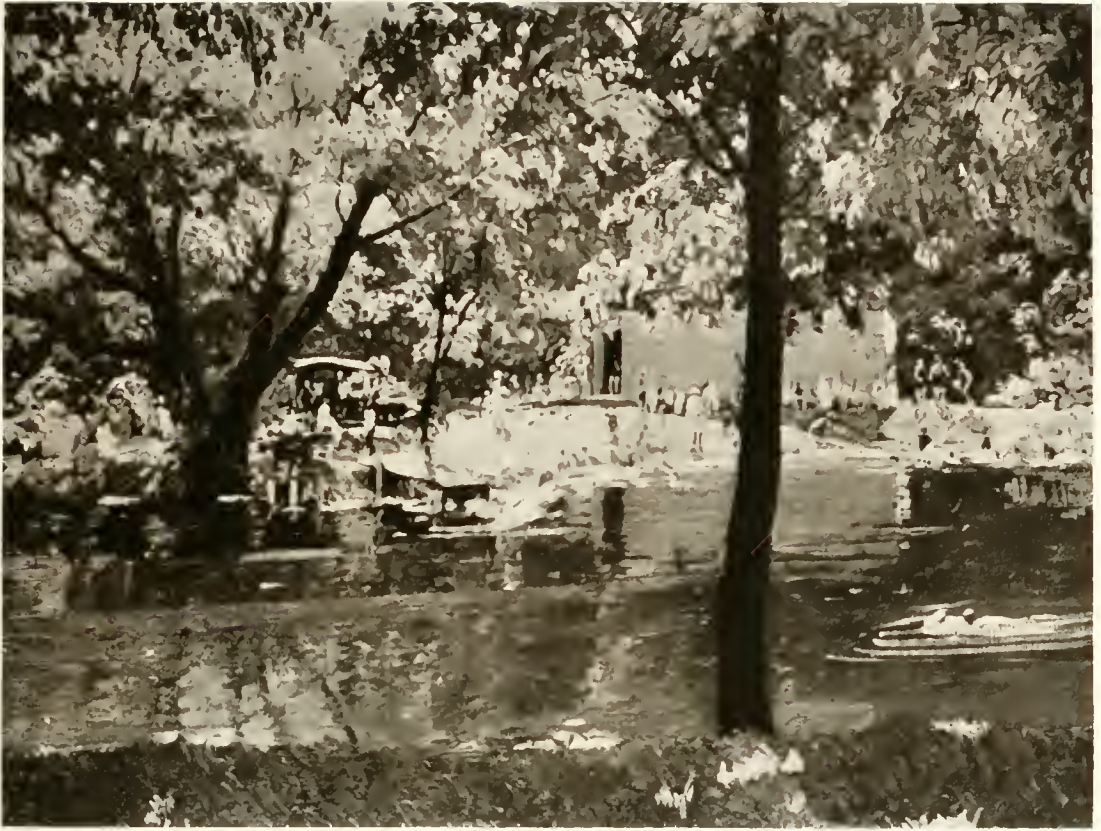
At the very head of the stairs in the north corridor is Violet Oakley's study of the aviator son of Dr. George Woodward, "H. H. Houston Woodward," who was killed in service in France in the Lafayette Flying Corps, while the keynote of the landscapes of the Exhibition is struck by three splendid canvases by Charles H. David, "Clouds and Sea," Victor Higgins' "Taos Mountains" and John F. Carlsen's "Stream Idyll." Gallery "I" nearby has some fine portraits by Henry Rittenberg, Jean MacLane, Robert Henri and George Bellows, with landscapes giving

variety from the brush of leading men of the day. Gallery "A" is equally well balanced with Walter Ufer, one of the leading Taos men finely represented, while Alice Kent Stoddard, Felicie Waldo Howell, Juliet White Gross, Yarnall Abbott, Morris Hall Pancoast and others of the Philadelphia and Delaware Valley schools are characteristically represented. In the south corridor, Felicie Waldo Howell gives character to a back yard study and the central painting is the aristocratic study of a young girl by Lydia Field Emmett entitled "The Red Haired Girl," while Wayman Adams' study of an "Old New Orleans Mammy" and Albert Rosenthal's portrait of "Mrs. R. Tait McKenzie" adds a special touch to the general effect. The large Gallery "B" contains several of the largest canvases including two striking studies of Indian life in New Mexico by Walter Ufer and Ernest L. Blumenschein and in addition brilliant landscape canvases by Gardner Symons, Victor Higgins and Hayley Lever, and Redfield comes up with a marine from Maine, "Boothbay Harbor," and Frederick J. Waugh's "Elements in Cosmos" represents a study of waves and clouds almost sculpturesque in character. In this gallery occurs the prize, Ellen Emmett Rand's study of "The Hon. Donald T. Warner," while Lazar Raditz's portrait of "Dr. Walton Clarke" is one of the finest canvases in the Exhibition, a striking portrait of Mrs. Duane by Robert Susan being one of the successes in Gallery "E."

The main gallery in the northern series Gallery "G," this year represents a wide range of landscape of figure work with the Gari Melchers "Easter Sunday" the feature of the western wall. Among some of the more brilliant canvases is Hugh H. Brecken-



"VISION OF THE DAWN," by Elliott Dangerfield.



"THE LITTLE BATHING BEACH, WISCONSIN," by George Oberhenffer, won the Jennie Sesnan Gold Medal.

ridge's imaginative study of city conflagration called "Fire," while marines by Ritschel, Jonas Lie, Charles H. Woodbury, and Philip Little represents characteristic canvases, with Schofield, Garber, Potthast, Nisbet, Folinsbee and Lathrop as a prize winner with his "October Evening" and Redfield coming up with their studies of fields and valley in various seasons. Garbera "Grey Woods," with the emerald of winter wheat being effectively contrasted with a first snow by Redfield, which is a humanized study of the ever famous Delaware Valley. As for interiors and figure work, the Boston school culminates in William M. Paxton's "Girl Arranging Flowers," which won the popular prize at the recent

Exhibition in the Corcoran Art Gallery, while Irving R. Wiles carried off the Walter Lippincott Prize for his "Little Green Hat" in Gallery "H" and is just across the doorway of Mrs. Paxton's boudoir study entitled "Breakfast Abed." Martha Walter comes up strongly in an Ellis Island group and of course Robert Henri in "Edna" presents a vigorous portrait study glowing with color. The sculpture this year is notable for restraint as to size and is marked by some splendid portrait work by the younger men, such as Renzetti, Stamato and D'Imperio, who have grown up under Charles Grafty's eye and direction while Grafty himself is represented by a distinguished and sympathetic bust of Edward H. Coates.

Philadelphia, Pa.



Courtesy of Knoedler Galleries

"SPANISH DANCER," Salon 1921, by Louis Kronberg.

NOTES FROM THE NEW YORK GALLERIES

By HELEN COMSTOCK

Louis Kronberg's Spanish Dancers at the Knoedler Galleries

Louis Kronberg's Spanish dancers strike a brilliant note in his exhibition at the Knoedler Galleries lasting into the first week in March. These were painted during a recent visit to Spain and, although not an entirely new subject to the artist, have the charm of novelty to add to the effect of their vivacity and splendid color. Scattered among them are pastels of the ballet, also recently done, which show no abating of his former interest or skill.

"Spanish Dancer" was exhibited in Paris in 1921 where it created so much interest that Mr. Kronberg was elected an associate of the Salon National. The painting portrays a vividly beautiful Spanish girl in gleaming white, with a lace mantilla arranged in towering headdress and falling to her waist. There is a touch of blue in her bodice, while green and gold unite in a flowing pattern in the background. Although she is not shown in motion, there is a suggestion of grace and animation about her even in repose.

"Lolita," on the other hand, is dancing with all the intensity of Gypsy enthusiasm. Her long blue skirt with its sweeping train takes its swing from the motion of her swaying body, and the up-raised hand and delicately poised head tell of a complete yielding to the rhythm of the music. In "The Dancer in Yellow," one of the most colorful, a rich blue further emphasizes glowing warmth of tone.

Among the ballet pictures is "Ballet Girl in White," a silhouette of white on white, and "Ballet Girl in Blue," distinguished by the easy grace of line of which Mr. Kronberg is master.

Charles Reiffel's Landscapes at the Dudensing Galleries

Charles Reiffel's recent landscapes, shown at the Dudensing Galleries during February, were painted in the neighborhood of his home in Wilton, Connecticut, and it is perhaps because he lives within sight of the trees and farms and hills which he paints that his canvases speak with so much authority concerning them. Mr. Reiffel first charms you with his glowing color, which is luminous and clear, and then proceeds to hold your interest by his strong draughtsmanship, which gives a satisfying sense of structure to his wooded hillsides and granite ledges.

He sees with the eye of an artist the rhythmic sweep of hill and valley, and throughout the most complex composition maintains the dominance of certain simple lines which preserve a definite unity. With this as a foundation he turns to his color, using a deep blue in the water of a slender stream, making a red barn a telling note of color, and above all, massing green on green, in every variety of tone and quality.

"Spring" is devoted to the first fresh green of young leaves, and "Autumn in Silvermine" glows with subdued flame. "Edge of Mill Pond" has great variety of form and color, and includes the typical New England dwelling which appears, quite unidealized and yet with undoubted charm, in so many of his canvases. "Silvermine Farmhouse" shows a long, sweeping slope dotted with trees, in a pattern suggestive of tapestry.

"Fedalma," by George Fuller, recently sold by the Rehn Gallery

This painting, which was completed by George Fuller shortly before his death, was recently sold to a New York collector for a sum in excess of \$40,000 by the Rehn Gallery. "Fedalma," it will be remembered, was the heroine of George Eliot's dramatic poem, "The Spanish Gypsy," who married a prince of the royal blood. According to the story her husband offered her a choice of all his treasures, from which she chose a necklace of gold coins—which she holds in her hands—because it had belonged to her mother.

"Fedalma" was begun by Fuller in 1883, and was completed in 1884, which was also the year of his death. The painting was first bought by Charles E. Lauriat of Boston, was later owned in Europe and finally returned to America, where it has been in private ownership for several years.

The painting is similar in vein to "The Turkey Girl," now in the possession of the Worcester Museum, although the face of the gypsy is stronger in type and the picture as a whole is considered a finer example of Fuller's work.



"THE HAMMOCK," by Esperanza Gabay. Mrs. Malcolm's Gallery.

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"Mademoiselle de Gottignies," the Metropolitan Museum's New Van Dyck

This eminent example of Van Dyck's art has recently come into the possession of the Metropolitan Museum through the bequest of Edmund C. Converse. It was painted during the period between 1627 and 1632, after the artist's return from Italy. It was a time of great activity for Van Dyck, as the absence of Rubens from Antwerp during 1629 and 1630 gave him first rank among his contemporaries. It was also at this time that the famous portrait of Marie Louise de Tassis was painted, of which this is reminiscent in both spirit and manner.

The portraits of this period mark a step beyond anything Van Dyck had done before, and are greater even than those in his "Genoese manner," which were distinguished by their rich tonality and royal splendor. There is greater light in these of the Flemish period, and such portraits as those of Philip le Roy and his wife, now in the Wallace Collection, the Count de Bergh (in the Prado), the "Lady and Her Daughter" (the Louvre) and the "Wife of Colin de Nole," in the Munich gallery, place him on an equality with Raphael and Titian.

Exhibition of Esperanza Gabay's Paintings at Mrs. Malcolm's Gallery

There is an assurance and ease about the work of Esperanza Gabay—whose exhibition of paintings at Mrs. Malcolm's Gallery lasted into the first week in March—that argues both experience and skill. For this reason her work comes as something of a surprise to those who have not noticed her contributions to the Academy the last two years, which marked her only other appearance in New York.

The charm of Miss Gabay's work lies in her freshness of viewpoint and a kind of stern insistence on painting just what she sees in nature, its quiet greens and its penetrating but not too brilliant sunlight. Mixed with this is a quality of persuasive subtlety, a living warmth, that takes away the edge, if edge there be, of so faithful a realism. She paints the countryside of New England without being intensely local. There is something about her gardens and farmhouses that makes you feel at home with them from whatever part of the country you come. Her "House Across the Way," a low, yellow structure with a friendly air, "Ellen's Back Yard," with its stretch of smooth green, and the old black horse and surrey toiling up the hill in "Invited Guests" have all the familiarity of former acquaintance.

"The Hammock" is in many respects the most interesting picture in the exhibition. A woman resting in a hammock and looking out toward the distant blue hills is a subject commonplace enough, but under Miss Gabay's touch it takes upon itself a compelling charm. There is repose, quiet, absolute stillness in it. The whole picture is invested with the reflective mood of her subject.

Her interiors are as significant as her landscapes. In "The Turquoise Kitchen," of which the title suggests the delicious note of blue, she paints bowls of flowers with their brilliant reds dimmed in the half light. "The Attic Room" employs masses of white, in the counterpane of the bed and on the slanting walls, while all other coloring is so soft that her variety and strength of tone throughout become all the more remarkable.

Vincent's Landscapes and Marines at the Milch Galleries

Harry Vincent, who has just exhibited his landscapes and marines of Cape Anne at the Milch Galleries, renders a much painted part of the coast in a manner entirely his own. There is nothing bizarre in his work, no over-emphasis to gain attention by false means—his originality springs from qualities honest and sincere. There is a poetic feeling about his pictures, perhaps because he sees the old New England in the new, and suggests memories of the past in her shaded streets and old docks and piers. His color is extremely satisfying, now brilliant and scintillating in the intense blue of Gloucester Harbor on a July morning, and again, luminously soft in the browns and greens of the headlands of Cape Ann.

"On the Beach at Provincetown" takes for its central theme a long gray pier extending across the sand to the water, which is seen like a blue ribbon behind it. "Reflections—Low Tide" is rich in color, interweaving yellow boats on still blue water with an interpolation of green in the reflections from the houses on shore. His Italian fishing boats with their brilliant bands are a picturesque note and his other small craft are drawn with the familiarity of close acquaintance.

"A Street in New England" proves the artist as much at home on land as on the sea and expresses the appeal of delightful old houses and dignified elms. One of the smallest, "Old Houses, Rockport," creates a charming pattern of white walls and red chimneys.

CURRENT NOTES AND COMMENTS

Solon H. Borglum, Artist, Soldier and Patriot

The life of Solon Borglum must hold great fascination for those who love the "Fairy Tales" of life. His youth was spent in utmost simplicity. In those days he seems to have desired nothing greater than to be a man of the open. Indeed, when his talented brother after securing a great stock ranch decided to leave it and return to civilization, Solon, still happy in the rugged life of cattlemen and prairies, refused to accompany him.

Not until Mr. Borglum was twenty-five years old, and partly through the influence of his brother, did he decide to leave the great western plains and study art.

In Los Angeles and Santa Ana he began his studies, taking up a life of difficulties and poverty, but the love for art which had lain so long dormant, once aroused became the passion of his life and he worked incessantly. The influence of his early years spent in the vast loneliness and beauty of prairie life, however, had entered into his soul. Soon these characteristics began to show themselves in his work. From painting he turned to modelling and designed groups which told of the life of simple western people. To him the austere grace of solitary Indians, the sweep of interminable rolling plains and the vivid vitality of a frantic horse or stampeding cattle held an infinitude of thought and beauty. His first group—a horse pawing the body of a dead horse—earned a prize of \$50.00. It was not without technical errors, but showed promise of unusual boldness and originality. Winning another prize Mr. Borglum was able to go to Paris. When he arrived he was overcome by the vastness of his subject, yet he was not overpowered, and the despotic influence of Rodin left him untouched. He said, while studying in Paris, "I see that the most in art is to be gained by living and working with Nature. That is what I must do at home. Why have I come here?"

His great love for animals led him to sculpture them in many groups, one of the most beautiful being the pathetic and tender "Snowdrift." Here a mare stands braced against the fury of the fierce snow swirling about her. The wind whips the long hair of her mane and tail, she bears the brunt of the awful storm, but safe, protected by her frozen body, rests her little foal, unconscious of the danger. Mr. Borglum's treatment of Indians has about it a peculiar vitality and dramatic power, one of his strongest conceptions being "Desolation," an Indian woman weeping at her husband's grave. The figure seems to hold more of a symbolic grief than the personal pain of one mourning woman. Its appeal is that of a passing race conscious of its doom, rather than that of an individual. For the Panama Pacific International Exposition at San Francisco in 1915, Mr. Borglum executed "The Pioneer," an equestrian figure of an old man, axe and rifle in hand, musing upon past days of hardship.

After the Great War, in whose service Mr. Borglum was gassed, he became the head and organizer of the A. E. F. School of Fine Arts, at Paris. This institution, formed immediately after the signing of the Armistice in connection with the Y. M. C. A., was one of Solon Borglum's noblest achievements, a direct influence which brought refinement into lives which had been well nigh overwhelmed by the destructive power of war. Here the young soldier was given an opportunity to associate again with the arts of peace.

With Mr. Borglum's passing on January 31st, 1922, at Stamford, Conn., this country loses an artist sincerely democratic and intensely American.

His masterly pieces of sculpture breathe of sincerity and power. Before them the realities of life take their proper place. The insignificant and tawdry goes down before a vision of the rugged beauty of primal things.

M. MARQUETTE CARRINGTON.

The Museum-Institute of the Classical East in Moscow

It was proposed in the year 1918, in the section of Foreign Monuments of the Russian Historical Museum, to create a special Museum-Institute of the Classical East, and in the same year, in December, such an Institution was founded.

Its chief aim is to protect from destruction the monuments of the ancient East, which are to be found in Russia, and if possible to collect them in one place, creating thereby a centre for the systematic study of problems of classical Eastern lore. This study is specially urgent just now as (1) the influence of the ancient East, through the Caucasus and the south of Russia, upon

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Russian civilisation is now clearly proved and (2) because the present historical moment has caused Russia to recede towards the East.

The Museum collection contains at present 4,000 objects and is continually increasing. A special library and a bibliographical catalogue are being formed. A systematic study of ancient eastern gnoseology and psychology (beginning with ancient Egypt) is in the course of being organized.

In the studies of the Museum-Institute is greatly felt the lack of sufficient foreign literature, which it was so difficult to obtain at the time of the war and quite impossible to get since 1918.

The Museum-Institute addresses a request to all Museums, scientific societies, specialists, and editors of the world begging them (1) to send books, periodicals and catalogues dedicated to the study of ancient Egypt, Assyria, Babylon, Syria, Palestine, Arabia, the Cretomyceanian culture, of Asia Minor, the Caucasus, Persia, the south of Russia, as well as of ancient America, India, China, Japan, etc., (2) to send information about their work in the sphere of the classical East and in that of all sciences relating to it.

Plant-Lore in Olden Times

Although we do not now attach to plant-lore the same superstitious importance that our forefathers rendered it, yet we still make sufficient use of plants and flowers in our civil and religious ceremonial, for an account of earlier usages in this direction to be of interest.

To commence with the humblest representative of plant life, we find that grass was used by the ancient Jews as a symbol of the soul's immortality, their practice being to gather handfuls of the grass and throw it behind them three times as they left the grave of a deceased relative or friend.

Laurel was used by the ancient Romans as a symbol of Peace, Victory and Joy, and was utilized by the early Christians as emblematic of the same qualities. In mediaeval times laurel was used for the much more mundane purposes of healing stings from wasps and bees, and of keeping moths away from clothing.

The carrying of rosemary and ivy at funerals was regarded, in early Christian times, as symbolical of resurrection from death, but the Romans used cypress which, once plucked, will never grow again, as a sign of everlasting death. But in further significance of the resurrection, coffins were decorated by the early Christians with bay, as it was said that when apparently dead this tree will revive and the dry leaves take on their former living appearance.

The fragrant rose was adapted to many uses in ancient days, and was the subject of an old myth, according to which it was regarded as the flower of Venus and, as such, was consecrated by Cupid to Harpocrates, the God of Silence, to keep secret illicit amours. Among the Romans roses were symbolical, chiefly, of silence and discretion, and in this connection were worn as chaplets at public gatherings of all descriptions. In the Middle Ages it was the sad but beautiful custom in England to plant rose-trees around the graves of lovers, and, at the present day, full-blooming rose-trees in old country churchyards convert "God's acres" into veritable bowers.

Pomegranates were common among the ancient Egyptians, and also among the Jews after their exile in Egypt, and were, according to Pliny, cultivated in Italy from very early times. This fruit was introduced into England in the middle of the sixteenth century, and soon after it became known the seeds came to be regarded as curing many disorders. The pomegranate has constituted a favorite badge of heraldry, and is said to have formed the insignia of the old Moorish Kingdom of Granada. It was also used in the arms of Katherine of Aragon.

Mediaeval times permitted very free use of trees and herbs as preventive and curative materials for ills both spiritual and temporal. The herb abyssum, for instance, was hung at the four corners of the house in exorcism of evil spirits, and the ash was regarded as a protection against serpents. As a cure of a different order birch was used, more freely than now, as a means of correction to children. The twigs of this widely adaptable tree were used in the making of brooms, and, at certain seasons of the year, the bitter sap was drunk as wine. Beans, considered so nutritive in present times, were, however, in mediaeval days, supposed to retard the exercise of the mind. But if we may believe the records of old monastic regimen, according to which beans and bean-flour were liberally partaken of, the wonderful mental productions and activities of religious men in the Middle Ages form a curious and very evident contradiction of this superstition.

ETHEL MARY GREEVES.

The Proposed American Excavations at Colophon, Asia Minor

Professor Edward Capps, chairman of the Managing Committee of the American School at Athens, has recently announced that the Greek government has granted a permit for the excavation of the site of ancient Colophon in the region of Asia Minor now held by the Greeks as a mandate from the Allied Powers.

The expedition will be under the joint control of the American School at Athens and the Fogg Museum of Art of Harvard University. Dr. Hetty Goldman, who excavated the site of Halae in Locris a few years ago, as representative of the Museum, and Mr. B. H. Hill, Director of the School at Athens, spent several months last year investigating suitable sites and finally decided on Colophon as the most promising site for an extensive excavation.

Colophon was one of the great cities in the Ionian Confederacy in classical times, when it was the rival of the more famous cities of Smyrna to the north, Ephesus to the southeast. It is situated almost directly east of Athens across the Aegean Sea. It was said to have been founded in the ninth century B. C. by Andraemon, son of Codrus, the last King of Athens. It enjoyed its period of grandeur in the eighth and seventh centuries. It was sacked in 665 B. C. by Gyges, and again later by Croesus, kings of Lydia, whose capital was Sardis. From this time it underwent a steady decline, and was finally destroyed by the Macedonian King Lysimachus about the end of the fourth century, B. C., to swell the population of the new town he had founded at Ephesus.

The expectation is that the work of excavation will begin during the summer of 1922. In the School at Athens number of ART AND ARCHAEOLOGY, soon to appear, we shall publish, with illustrations, a more comprehensive account of ancient Colophon as known from Greek writers, and of the plans for excavating the site.

Presentation of the Herbert Ward African Collection to the Smithsonian Institution

There has been placed on exhibition in the Natural History Building of the U. S. National Museum the Herbert Ward collection of sculptures and African ethnologica. This collection, which was presented to the Smithsonian Institution by Mrs. Ward, carrying out the wishes of Mr. Ward, is regarded as one of the most interesting and valuable ever received by the Institution. Its reception in Washington is regarded as an event in the fields of both science and art. The collection comprises 19 remarkable sculptures in bronze by Mr. Ward, vivid realizations of the African race and their almost startling cultural characteristics, and over 2600 specimens of Congoese handicraft collected by him during his five years in the Congo with the Stanley Expedition. Especially as to metal weapons and the art displayed in their manufacture is the native collection striking and instructive. Ivory and wood also are materials for remarkable works, particularly the war horns, idols, and fetishes. In the textile art the natives show considerable taste and skill, considering the nature of the materials with which they had to work. Primitive tie-and-dye was practiced by tying round river stones in the cloth and dipping. Basketry reaches its greatest development in the shields, which are strong and well decorated.

In all these specimens will be observed the striving for order and beauty which characterizes the art of unspoiled tribes. It is as though here were a lower phase of folk art such as is observed among civilized peoples. This savage art deserves a sympathetic study with a view to ascertaining its well-springs and the bearing which it evidently has on the history of art.

Mr. Ward's sculptures were produced in a period of ten years, when their uniform excellence would lead one to think that perhaps the artist, well grounded in drawing and painting, had only transferred his conceptions to the round. As a matter of fact, Mr. Ward carried with him always plastic material in which he modeled various subjects as a basis for the illustrations for his magazine articles and books.

To sum up, the Ward collection is a happy commingling of art and science for the purpose of producing a unit illustrating the life of tribes in a low grade of culture approximating the primitive. America is to be congratulated on its acquisition.*

WALTER HOUGH.

International Congress of Americanists

The 20th International Congress of Americanists will meet in Rio de Janeiro, Brazil, August 20-30, 1922. All interested in attending will kindly communicate with Dr. Ales. Hrdlicka, U. S. National Museum.

*[A profusely illustrated article on the Ward collection will appear in a future number of ART AND ARCHAEOLOGY.—Editors.]

BOOK CRITIQUES

Design and Tradition, by Amor Fenn. *Universal Art Series*. Edited by Frederick Marriott. Charles Scribner's Sons, N. Y.

A practical guide to the history and development of architecture and the applied arts is this interesting book of 376 pages, liberally illustrated, carefully indexed, and printed in Great Britain. While one may not always agree with Amor Fenn's views, which are not however too extreme though often suggestive of original conviction, yet the presentation is fresh and new, and there is very little quotation. The author traces the history of design, from the prehistoric caveman's bone weapons to the most modern and sophisticated epoch of period furniture, the social weapons of today.

"They are the elect to whom beautiful things mean only Beauty"—Oscar Wilde gives the book's keynote. "It would be beneficial to reject once and for all," writes Amor Fenn, "the idea of inspiration with its tendency to encourage the 'artistic temperament' in the belief that it 'does not feel like it.'" "Art is an appeal to the emotions by colour, form, rhythm and sound," he says elsewhere, and he observes that "Art is also reflective of the ethics and morals of the time."

For a comprehensive view of architecture, simply presented, with excellent drawings and pictures, from the early tombs and temples to the modern cathedrals, with glimpses of the great French and British originators, and an equally useful survey of ancient and modern furniture, well figured, besides the analysis of elements of design in the conventional, natural, and human figure motives, the student will find this book an excellent compendium, especially adapted to the work of schools of fine and applied arts, now so frequent in America, in which courses it is helpful to have at hand for ready reference so much information, usually to be had only in a dozen different volumes. Wall paper, book binding, wood carving, metal work, ceiling decoration, and lace are also treated.

The work is topically arranged, with brief discussion of many phases of each subject. The 223 illustrations include several times as many figures. Mythology and Symbolism, reviewed in the conclusion, give us a synopsis not only of the Greek and Roman, but the Scandinavian, Teutonic, and Christian.

This compendium will be useful in any art library, and should also interest the casual reader of today, with the wide awakening of American art enthusiasm. It is issued in the *Universal Art Series*, edited by Frederick Marriott.

G. R. BRIGHAM.

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Adventures in the Arts—Informal Chapters on painters, vaudeville and poets, by Marsden Hartley. New York: Boni and Liveright, 1921.

This series of papers embraces several that have appeared in ART AND ARCHAEOLOGY and other periodicals in recent years, together with a number of essays in print for the first time. Marsden Hartley has won for himself an enviable place as an original and thought-provoking critic of a very trenchant style peculiarly his own. He is perhaps doing more than any other present day writer to awaken a sympathetic appreciation of the soul of "the Red Man," as witness the introductory essay of this volume, reprinted from ART AND ARCHAEOLOGY, January 1921, and the article begun in this number (pp. 113-119). He is perhaps not quite so convincing in his papers on Impressionists and Impressionism, on Modern Art in America, and the Importance of being "Dada," as he is too much in sympathy with the ultra-modernist tendencies of the day to satisfy one who has been brought up on classical and romantic traditions and believes in holding to the best that is thought and known about the permanent and universal qualities of art from the teachings of Aristotle and the master critics of later periods.

We must not, however, judge Marsden Hartley as we would other critics. As he himself says in his preface, "These papers are not intended in any way to be professional treatises. They must be viewed in the light of entertaining conversations." From this view point they are a decided success, and afford the reader infinite pleasure. He longs for a more intimate acquaintance with this poetic and finely tempered personality. M. C.

The Princess Naida, by Brewer Corcoran. The Triumph of Virginia Dale, by John Frances, Jr. Boston: The Page Company, 1921.

These are two of the engaging novels, issued in recent months by the Page Company, the first being a stirring tale of adventure and romance, the latter a psychological study of the transformation from restrained girlhood to independent and purposeful womanhood. A valiant American officer, lingering in Switzerland, after the world war, is the hero, a brave beautiful little princess of the mythical principality of Nirgendsberg, is the heroine of the first story. Her throne is lost through the intrigues of Bolshevism, but the Princess Naida finds through her unflinching faith in American manhood triumph over her foes and a newer and a better throne in the land where every woman is queen.

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HENRY KIRKE BROWN (1814-1886)

Bronze Bust for the Artists' Hall of Fame. New York University Library, Henry K. Bush-Brown, Sculptor.

Beginning as a portrait painter, Henry Kirke Brown early took up sculpture, and after five years' study in Italy established himself in New York and devoted his life to building up American art by Americans. He became generally known as "the father of American Sculpture." Among his pupils were J. Q. A. Ward, Launt Thompson, Larkin Mead, George Fuller, the painter, and his namesake H. K. Bush-Brown.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIII

APRIL, 1922

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THE SACRED CITIES OF CEYLON

By DUDLEY STUART CORLETT

I. HISTORICAL SUMMARY

IN the year 620 B. C. on the borders of Nepal in Hindoustan, there was born to King Suddhodâna and his Queen Mâya, a son, the Prince Sid-dârtha. In the fullness of time the divine seeds planted in his breast blossomed and he became the Buddha Gautâma. By his life of purity and pity he gained the Eternal Bliss of Nirvana in 543 B. C.

In 300 B. C. one, Mahinda, arrived in idolatrous Lanka, as Ceylon was called, and preached the doctrines of the Lord Buddha on a rocky hill not far from the city of Anuradhapura, the capital of the northern provinces of the island. Mahinda converted King Tissa, and the population, loyally following their ruler's example, readily embraced the new Faith. The city was cleansed of its idols and duly consecrated as the Sacred City of Buddha. A branch of the Sacred Bô-tree was brought over

from Hind and planted with great ceremony. From time to time other precious relics of the Master were added to the glory of the Sacred City.

Extraordinary miracles were manifested to the populace self-hypnotized by the fanatical ecstasy of their Faith which grew in strength as the city expanded in size, till it required a day's journey to traverse its broad streetsavenued with flowering trees. In the centre stood the Sacred City proper, bounded by an encircling wall. Its great gates were closed at night so that none remained inside save the priests and monks, and those inhabiting the palace of the King. The royal buildings stood on rising ground dominating the city, noble buildings with gaily painted walls of glistening chunam made from the lime of shells and the white of eggs. Their sloping roofs were covered with tiles of a royal blue enamel very beautiful to behold.

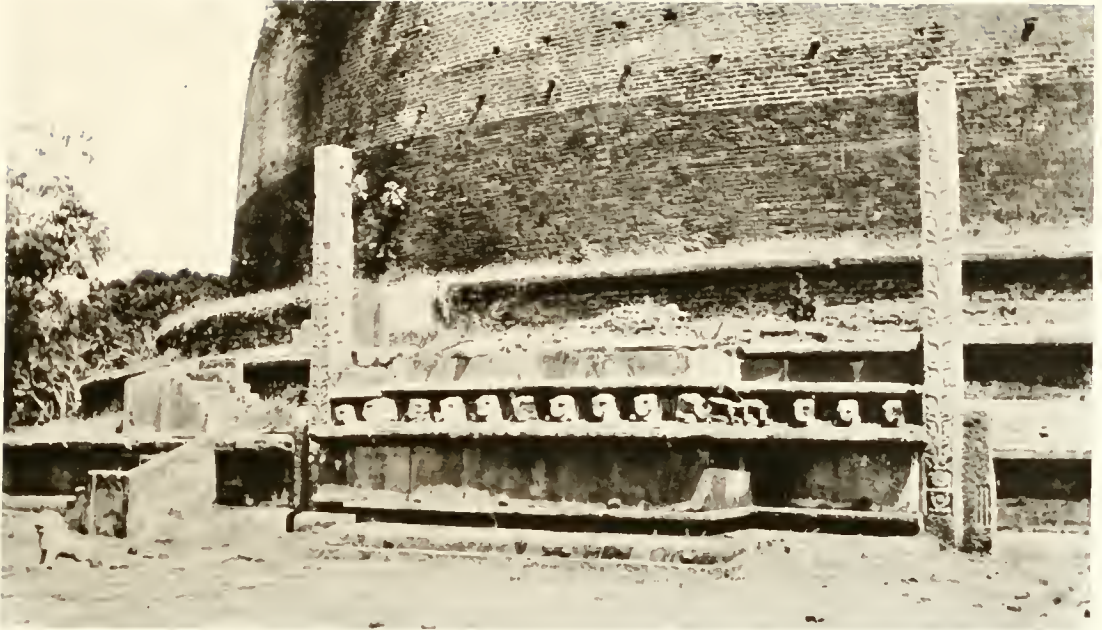


The great troughs for rice in the alms house.

Outside the walls sprawled the vast city of the laity containing merchants from every part of the Orient; the swarm of artisans required for the building and the repair of the city, and the myriads of parasites and beggars attracted by the wealth of the greatest city in the East.

As the city waxed in size and importance, each successive ruler endeavoured to outshine his predecessor in religious and public works. About 50 B. C. the first dagoba, or shrine, was raised over a sacred relic of the Buddha. And much in the same way as the pyramids of Egypt increased in size with each new Pharaoh, so each dagoba to be built outrivalled the previous in bulk and aspiration of rich ornamentation. Finally these giant shrines to the glory of the Master towered over 300 feet above the city roofs. To each dagoba was attached its monastery and temples, each richly endowed by the

reigning king seeking an imperishable name in the history of his country and merit in the life to come. But as the number and size of the monasteries increased, so waxed the burden of their upkeep, till the whole country became priest-ridden and the people groaned beneath excessive tithes and taxes. To increase the production of economic necessities, it was of paramount importance to enlarge the water supply, for in these northern provinces there is only one rainy season, followed by a long drought. So the rulers caused immense dams of earth to be raised across the valleys to imprison the waters and form vast reservoirs for the dry months. Wonderful indeed was their system of irrigating the flat lands of rich soil by cleverly graded canals leading from the main reservoirs to a chain of smaller ones, so that not a drop of the precious fluid should be wasted. Thus the fields brought forth abun-



An altar carved with elephants heads and the "tree of life." The three processional ways that ring the dagoba's drum.

dantly throughout the year their crops of rice and millet, and all the fruits of the East.

Herein lay the astonishing wealth of Anuradhapura, for after supplying all her own enormous demands, there still remained sufficient over to export to Hind, whose millions, scratching a stony soil to reap a meagre living, were ever hungry. Here again we have a parallel to Egypt, which by the export of her wheat raised by irrigation, was enabled to build those astounding monuments that remain today to testify to her departed glory.

In the year 400 A. D. the fame and wealth of the city had reached its zenith. Under the reign of King Dathu Sena it touched its highest pitch of civilization, and learning and art were fostered by wise rulers enjoying unparalleled prosperity. The two sons of this King, the Prince Moggallana and his half-brother Kassyapa, became

famous in history, and we shall refer to them hereafter.

Soon after this reign, fortune waned. Quarrels broke out between the various monasteries, each striving for the supreme power. Freedom of thought brought schisms in the doctrines of the Faith, which led to bitter jealousy and hate. Finally there came the struggle for supremacy between Throne and Temple. The Kingdom split,—and fell.

The Tamil hordes from southern India, ever seeking fields more fertile than their own, took advantage of the chaos in the realm of Lanka, crossed the narrow strip of sea called Adam's Bridge, laid waste the land and finally besieged the Sacred City itself. The King fled, and Anuradhapura capitulated. Into her stately streets poured the fanatical Hindu hordes. The wealthiest city in the East was given over to fire and sword; her temples

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The broken Buddhas have been set up.

were desecrated; and the statues of the Buddha overthrown to rifle the foundation-stones of their jewels. Even the great dagobas were tunneled into in the mad search for treasure.

The King and his people fled into the jungle fastness where the conquerors dare not follow. Here they founded the second Sinhalese capital and called it Polonaruwa, about 1000 A. D. But this city never rose to the fame and beauty of the first, though for a time she enjoyed wealth and fortune.

Meanwhile the Tamils found their new kingdom unexpectedly difficult to govern, for the conquered people were

unwilling to toil for lazy usurpers. So they adopted the very short-sighted policy of subduing their unruly subjects by cutting off their water supply. They broke down the great retaining banks of the reservoirs and allowed the water to run to waste. Too late they realised that they had merely cut their own throats, for famine spread over the land. They found that it was impossible to restore their work of destruction, neither could they cause sufficient grain to grow in the waterless fields.

So they cast their eyes upon the prosperous city of Polonaruwa. Like ravening wolves they hewed their way through the encircling jungles,—and the fate of the second city was even as that of the first. The Sinhalese king and the remnant of his people fled to the high mountains of Kandy, there to found their third and last kingdom. The lazy and rapacious Tamils soon exhausted the resources of their new territory. Abandoning the whole country they returned to their own with what spoils they could carry away.

Abandoned and desolate, the twin cities soon fell into decay. The monsoon rains felled the city walls and utterly effaced the mud-brick or wattle houses of the outer city. White-ants destroyed the wood-work spared by the fire; the roots of giant ficus trees split the stones on palace and temple; and the jungle crept in and utterly effaced the cities from the sight of men.

There came the Portuguese and the Dutch, each holding sway over the coveted Isle of Spices for a little space, and though they heard vague rumors of the Lost Cities, no one dared explore the density of the jungles infested with fierce herds of elephants, the dreaded leopard and the bear.

At last there dawned for Lanka a new era, for she became the first of the

ART AND ARCHAEOLOGY

Crown Colonies under the beneficent rule of the British, who recognize neither caste nor creed but deal justice to all. With the advent of civilisation came prosperity, till now the beautiful island and her people are amongst the most prosperous in the world. It was then that the Lost Cities were rediscovered. For above the green tree tops of the jungle towered the broken pinnacles of those mighty dagobas which neither man nor nature could wholly destroy. And these served as the guides to those indomitable pioneers who, axe in hand, let in the light, and clearing the jungle growth revealed the lamentable remnants of the glory that was gone. Roads were driven through the jungles, the banks of the reservoirs restored and the irrigation channels reconstructed, so that today the land is once more populated by the descendants of the Sinhalese. The broken Buddhas have been set up, and the dagobas repaired. Before the ruined altars incense once more wafts the prayers upward to the Master, and blossoms deck the lotus-throne on which He sits. And on the great Festival of His birthday the pilgrims flock thither in their thousands, even as in the days of old, to do honor to their Lord. At the stream they wash white their garments before entering the sacred spot, and in the splendid park about the ruins they camp beside their hooded bullock-carts. The Bô-trees are gaily decked with votive flags, little lamps of coco-nut oil are lit upon the shrines, and the happy-faced worshippers in their brightest silks prostrate themselves before the presence of God.

MAHINTALIE

The great granite rock where Mahinda first preached, rises abruptly from the surrounding jungle some ten miles from the city of Anuradhapura.



A guard stone carved nearly two thousand years ago, yet preserving every delicacy of detail.

At its foot one passes the ruins of one of the numerous hospitals which the monks tended. There is to be seen the dispensary in the centre surrounded by the wards kept cool by a veranda from the sun. In one corner stands a solid stone carved in the top to the shape of a human body. This was not a sarcophagus, but a medicated bath for those afflicted with rheumatism.

A superb flight of stone steps lead up the rock, and up these the pilgrims climb on bare knees. Half-way up stand the remnants of the great kitchen where the fire-places and water supply



Temple steps with moon-stone, guard stones and dragon balustrade.

can still be traced. Here are the huge troughs hewn from a solid stone which were heaped with snowy rice for all to help themselves. It is peopled now with the white-whiskered wanderoo monkeys, who peep in curiosity from behind the stones at the strange visitors.

Still ascending, one comes to one of the numerous baths cupped in a natural basin of the rock. Carved on the side out of the living stone is a splendid five-hooded cobra, or Naga, rising from the water. No water was permitted to run to waste, for after its use as a bath it was conducted down little channels to others for laundry purposes, and finally to the gardens to water the flowers cultivated for offerings in the shrines, and the vegetables of the purely vegetarian monks.

Finally on the summit, some six hundred feet up, stands the dagoba and temples, and the venerated cave with its carved bed wherein Mahinda slept. Standing here one looks down a sheer drop to the massed green of

the tree-tops in which one catches the flash of brilliant birds. To the south stretches the undulating jungle-clad level to where the distant mountains of Kandy dominate the scenery. To the west lie the shining expanses of the placid reservoirs embowered in green, surrounding the ruins of the Sacred City itself with her white dagobas gleaming in the light of the setting sun. It is a panorama not easily rivalled.

ANURADHAPURA

A fine metalled road leads to the city, passed hamlets embosomed in the luxurious growth of coco-nut and banana. There are fields of golden rice ready for harvest where once grew the gardens of rare flowers required to supply the temples with an endless supply of fragrant blossoms. A fine bridge spans the stream where the pilgrims bathe, a flow of clear water over granite rocks, the banks bordered with feathery plumes of bamboo. On a rock a Sinhalese maiden is bathing, her wet cotton robe



The monastery of Mahanama, Arch-Abbott of the Sacred City of Anuradhapura.

modestly outlining her shapely young body.

Now we are within the city limits, and eagerly we explore the first Vi-hârra. The fascination of Anuradhapura lies in the fact that all the ruins lie spread about over a vast area of park-like expanse. For the undergrowth has been cut, and a short grass, cropped by herds of small native cattle, has taken its place. Thus the splendid trees have room to expand and gain noble symmetry of growth. There are droves of monkeys, beautiful butterflies, and bright birds to give life to the scene.

Each separate monastery was arranged thus. In the centre rose the dagoba covering the sacred relic. They were bell-shaped, built of billions of cubed burnt bricks plastered over with shining white chunam. On the summit stood a square tee on which was carved the Wheel of Life and other symbols. From this rose the final spire covered

with gold leaf flashing in the sun. The platforms were erected on foundations of extraordinary strength, and were paved with stone flags. At the four cardinal points stood the main altars elaborately carved. Behind these ran the three processional rings round the base of the drum of the dagoba. Round these worshippers revolved with their right shoulder touching the drum extracting merit from the relic within, whilst chanting their prayers to Buddha. On the platform stood a double row of ornamented pillars from which fluttered gay banners or paintings of the life of the Master.

Around the dagoba and facing the steps leading to each altar, was the temple containing an image of Buddha sitting on His lotus flower. These temples were approached by elaborately carved steps in front of which was set a sacred moon-stone richly graven with symbolic signs. On either side rose the guard-stones containing the grace-



A simple but stately portico of a monastery.

ful figure of a diva beneath a canopy of the seven-hooded cobra. And always beside her is to be found the companionable little dwarf. The marvel of these buildings is the carpentry in stone accomplished by these ancient builders. On the threshold was inset a shallow slot which was kept filled with water to wash the feet from any defilement before entering the temple. The temples were generally of two stories, with plastered walls and tiled roofs. The interiors were gaily painted with sacred history. At the four corners of the temple enclosure stood four little houses for the attendant priests, a flagstone in the corner indicating where the staircase ascended to the upper story.

Each Vihârra was ruled over by an abbot who lived in an adjacent monastery with his monks and acolytes. These holy abodes were very stately and commodious, entered by fine porches, and elaborate interior decorations. The greatest of them all stood

near the Sacred Bô-tree, and attained to nine stories in height. We have the description of its wonders from the history called the Mahawansa written by the Lord Arch Abbot Mahanama in the glorious reign of King Dathu Sena. The exterior was wholly gilded whilst the tiles were of burnished brass blazing in the sun. The interior was enriched with carvings covered with gold leaf, and the Audience Hall was hung with ropes of priceless jewels. Never has Primate been so royally housed.

It is around these monasteries that the most intimate details of the lives of the monks are still to be found. The vats in which they dyed their robes of sacred yellow from the stain of the jak-fruit tree. The lavatories, with the raised foot-marks and the carved lotus for holding the wash-pot, and the drain for carrying off the water. And finally the elaborate baths or pokkanas. For whilst contemporary Rome was decaying in the West, enervating her strength



The carved canopy of a preaching-hall.

in the pleasures of the heated baths, so Amuradhapura in the East evolved baths rivalling those of Rome for luxuriousness and ingenuity of water supply. Those of the Sacred City were stone-built and sunk level with the ground. In the sides were excavated the dressing rooms before which stood a platform containing the smaller baths of hot water. Surrounding this was the large tank for swimming, provided with the means of emptying and filling at pleasure. There were preaching-halls with carved canopies beneath which the abbots sat and expounded the Law to the assembled congregations. Near these were set up the steles, slabs of hard stone engraved with the edicts of the king.

There were four great dagobas: Mirisavetiya, covering the miraculous mark of Buddha's foot-print; Runweli, which is the most revered at the present day; Abayagiriya which boasted heretical doctrines; and Jetawanarama, a famous sanctuary for outlawed criminals. The

position of the latter is somewhat removed from the others, rearing its bulk in isolated dignity from the midst of dense forest at the head of a beautiful reservoir. Seen at the setting of the sun, with the glories of the painted sky reflected in the water, it makes a wondrously effective picture.

The most sacred enclosure of all was encircled by a wall. Within it stands the small dagoba, Thuperâna, covering the collar-bone of the Master. On its tee are carved the golden Sun, the silver Moon, the brazen Wheel of Life, and the bronze Scales of Justice. Near it are the tombs of holy Mahinda, and that famous princess who brought the slip of the Bô-tree concealed in her hair to Lanka from Buddha-Gaya, where the Master had sat in contemplation beneath its boughs. And lastly there is the Temple of the Tooth, that was destined to become the most famous relic of them all. It was not enshrined in a dagoba where it could never be seen, but in a special temple



In the foreground a complete vihâra, in the center the dagoba of Runweli and in the left distance the broken spire of Abayagiri.

to itself. The columns of the inner Holy-of-Holies were polished—the only ones to be thus treated, and moreover they bore capitals of unique design. There is considerable discussion as to the meaning of these, whether they represent a relic of the Hindu worship and are a half Dorgee or Thunder-bolt of Indra, or if, as seems more likely, they are inverted molar teeth.

It is easy to visualize the magnificent religious processions that must have once made brilliant this venerable spot; the royal elephants with gorgeous trappings; the torches of the half-nude dancers flickering on their bronzed skins; the yellow robes of the hosts of monks; and the gay colours of the Court officials outvying each other in the wealth of those jewels for which their Island was famous. The King alone would enter the Temple of the Tooth, and it was the Lord Arch Abbot who had charge of the Holy Relic which had

become the Symbol of State. One can picture Dathu Sena kneeling before the open doors of gold giving a view of the mysterious Sanctuary heavy with the smoke of incense. There stands the aged Mahanama robed in rich orange-coloured priestly garments, bearing his Fan of Office. In the centre of the Sanctuary on a golden altar stands a dagoba of gold festooned with glittering gems. With hands shaking with age and religious fervour, the Abbot lifts the covering to expose another dagoba more richly jewelled than the first. Six priceless coverings are removed till the seventh, studded with pearl and sapphire, shines forth. And now the acolytes burn fresh grains of incense, as they chant, "Sadu, Sadu, Praise to Holy Buddha." The seventh dagoba is solemnly lifted to reveal the Tooth resting on a great cabouchant ruby held in a golden lotus. What a supreme moment was that for King



The Sanctuary of the Temple of the Tooth, the Shrine of the Star of Lanka.

and Abbot, the Star of Lanka's Destiny!

For the Tooth was next enshrined in the exquisite Wata Daga at Polonaruwa. From thence it followed the exiles to their mountain retreat to be finally housed in a temple built on a little island in the beautiful lake at Kandy. Then Nemesis overtook it, for the proselytizing Portuguese seized, what to them was an accursed object of idolatry, and grinding it to powder flung it in the lake. But the Master who is ever watching over His faithful, miraculously restored it (considerably larger in size), to the place of honor in the hearts of the Sinhalese. Once more it reposes beneath its coverings of jewelled dagobas in the picturesque Temple of the Tooth in Kandy.

In the midst of the forest glades of Amiradhapura are to be found the ruins where the various colonies of certain sects of Buddhist monks resided. Amongst these were those who, like

the dervishes of the Soudan, dressed only in rags, and eat nothing save the scraps of food others chose to give them. Their monasteries were built on solid rocks, in which the natural pockets formed baths, for, though ragged, they were clean.

The others were more of the hermit order, living solitary in caves for shelter. All the country is strewn with great boulders forming natural caves. Sometimes they were split in twain by lightning. Always there was cut a drip-ledge above so that the rain should not run inside the cave, and below this was carved the name of the occupant in ancient Brahmilipi characters that can be plainly read today.

When the moon is full is the time to visit the Sacred Bô-tree in its grey-walled enclosure where the monkeys chatter at the intruder from the boughs of the grove of ficus, scions of the parent tree. All about the old tree are built shrines over the imprint of the foot of



A monk's bath in which the only bathers now are frogs.

the Buddha, or little temples where-in He sits in solitary contemplation. Moss grown steps lead up to where the old boughs are decorated with little white flags, the simple offerings of pious pilgrims. The heart-shaped leaves, forever twisting in the silver light, seem to be whispering prayers. A yellow-robed priest passes like a shadow up the steps, pausing to light a perfumed joss-stick on a flower-laden altar. So silent and mysterious is the whole scene one appears to absorb the very atmosphere of those ancient days of glory when the Sacred City stood proudly on her pinnacle of fame.

Regretfully one leaves this fascinating city of dead history to seek out the sequel to her fall.

POLONARUWA

The road to the second city of the Sinhalese kingdom leads through dense jungle interspersed with vistas of vivid green rice fields and little villages of

thatched huts. Several of the great reservoirs are passed, placid sheets of water veiled with water-lilies, and the haunt of water-fowl and crocodile. At Kela-Kewa, a pathetic scene of the old history was enacted. Kassapa, the bastard son of Dathu Sena, revolted against his father and taking him prisoner banished the heir, Prince Moggallana, to India. The usurper accused the King of hiding treasure; "I have no treasure left," declared poor old Dathu Sena. "Thou hast stolen my crown, exiled my son, and degraded my friend Mahanama. These were my only treasure."

At last, driven to desperation by daily torture, the King said he would take them to where the remainder of his wealth was stored. So he led them to Kela-Kewa. Delighting in his temporary freedom, the old man stripped and bathed in the cool and pleasant waters that he loved, for the building of this reservoir had been one of the



The ruins of Polonaruwa. The second Temple of the Tooth is on the right and the noble Abbot's palace in the center.

chief works of his reign. Those upon the bank grew impatient, and demanded the treasure. "Treasure?" replied the King in a mild voice. "What more do ye require than this my Kela-Kewa? Do not the revenues from the rice-fields it irrigates fill the coffers of the kingdom? Dost thou not see the gold gilding the waters? And behold the silver of my treasure house." Flinging up the water, it fell in a shining shower upon the silver hair of the old man. Perceiving that his father had but fooled him, the irate Kassapa ordered that he be walled up alive in the palace and left to die. And thus passed the great Dathu Sena.

Polonaruwa is much smaller in extent than Anuradhapura, and naturally these buildings of a much later date remain in a far better state of preservation. Thus their grandeur is more readily visualized as their ruins stand amidst the fair surroundings of green jungles and peaceful lake.

The most attractive temple is that of the Wata Dagé in which reposed the Sacred Tooth. Its circular proportions are noble, and the carvings most artistically and beautifully rendered. The pierced floral balustrade and the carved capitals are exquisite in design and execution. The most impressive temple is one that assumes truly the proportions of a cathedral, with nave and transepts. At the end stands the remains of a gigantic preaching Buddha. Only the feet and the lower half of the robe now remain to hint at the once majestic proportions of the figure. Many of the buildings still retain the plaster which covered the brick, and here and there may still be traced the gay decorations which once painted the surface. Carved from the living rock lies the heroic figure of the Buddha in the attitude in which He passed to gain Nirvana. Beside Him stands Ananda, His beloved disciple, who was to Him what John was to Christ. When

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SIGIRIYA



Sacred Thuperama, the shrine of Buddha's collar-bone.

the setting sun softens the worn features of the Disciple, the face becomes astonishingly realistic, assuming an expression of resigned sadness at the departure of his Master.

There is a Preaching Hall of great beauty and unusual design. On the dais stand eight waved columns, and surrounding it a remarkable stone balustrade carved to represent a wooden fence. Many days can one spend wandering amidst these ruined temples and palaces, or roaming the winding paths of the jungle where the sambur haunts the shadows, and the royal peacock spreads the splendor of his train.

Out of the massed tops of the jungle trees towers the great rock of Sigiriya, the Fortress of the Lion. Its gray sides are streaked with red,—not with the blood of its history, but the stain of the bricks from the ruined Citadel that once crowned its summit. It appears to be absolutely unscalable, for the entire top overhangs the sides.

The usurper Kassapa, having reigned several years at Anuradhapura, fled before the army which his brother Moggallana had raised in India to assist him regain his lost throne. Kassapa had the genius of the engineer, and this impregnable rock took his fancy. On its summit he decided to build his Citadel and found a new kingdom. And just as the swallows construct their clever nests against the side of a house, so Kassapa built an ascending gallery against the face of the rock. Halfway up it came to a terrace, and here the artist combined with the engineer, resulting in a truly heroic conception. For, seated with his back to the sheer cliff, Kassapa created a colossal lion. Between its great paws stood a portal from which rose a staircase through the interior of the beast, till one stood upon its giant head. Here, in the shape of a wooden crown, rested the key of the Citadel. For should the enemy gain access to the gallery, this wooden crown could be destroyed at a moment's notice and thus render the summit impregnable. From this crown the gallery continued till it reached the overhanging gallery that ran round the entire top in order to enlarge the surface of the three acres on which the Citadel stood. There were palaces and barracks, temples and granaries, and all were so carefully tiled that every drop of water shed by the rain was conserved in cleverly con-

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structed tanks cut in the solid rock. For to withstand a long siege, a sufficient water supply was of paramount importance. How noble and imposing must that white citadel crowning the gray rock have appeared in the days of its glory.

At the base of the rock lay a tumbled mass of great boulders, and these Kassapa linked together with stone walls to make the outer defences of the city that spread around his citadel. He constructed a large reservoir to irrigate the rice fields and make his realm rich and prosperous. As time went on he added many adornments to his creation, and the sides of the rock served as canvasses for wonderful pictures, fragments of which are still preserved. They consist in the heads of beautiful maidens carrying flowers in procession as an offering to Buddha. As one wanders about the summit and contemplates the superb panorama of the sea of jungle stretching to the Kandy mountains, one can picture the king seated on his stone divan beneath a canopy, complacently contemplating the rich realm of his creation spread beneath his feet. In the little cave, lodged in the side of the cliff, one can trace the smoke of the watchman's lamp and the polished niche into which fitted his naked back. And it was from one of these that a watchman first saw the flash of spears that heralded the advent of the advancing armies of King Maggallana.

For Kassapa lived in his isolated citadel fearing only the wrath of God and the vengeance of his brother. And now his time had come. At least he was no coward, for he descended from his fortress and gave his brother battle. The jungle echoed with the clash of arms, startling the deer, and sending the peacocks screaming to the tree-tops.



The Wata Dage, the Temple of the Tooth with its exquisite carving.

Stubbornly resisting, the armies of Kassapa slowly fell back before the triumphant arms of Maggallana. Gathering his scattered men, Kassapa himself led the charge as the sun set, in a last desperate effort to turn the tide. The huge elephant he rode lunged forward at the mahout's prick of the ankus. Suddenly the beast halted, for right in his path lay a morass. And the setting sun had colored it the tint of blood! Vainly the mahout endeavored to drive him forward, till he dug the ankus into the tender spot behind the ear. Mad-dened with pain and fear the elephant



The stone fence and waved columns of a preaching-hall.



The outer defences of Sigriya with linking walls. A water cistern on top of rock.



The rock of Sigriya with the ascending steps a gallery. The lion sat on the extreme left center. Rice fields in foreground.



King Kassapa's seat.



The recumbent Buddha carved from the living rock. At his head mourns his disciple Ananda.

raised his trunk and dragged the mahout down to trample him to death beneath his feet. Then he turned and fled, crashing through the jungle growth in frantic flight.

At the sight of the leader in full flight, the soldiers of Kassapa threw down their arms and fled, leaving Moggallana conqueror of the day.

In a dark glade the king's elephant came to a halt, and trembling violently, stood still. By a miracle Kassapa had not been swept off by the boughs. Now he raised himself from the elephant's back to which he had clung, and realized that he was deserted and alone. With a bitter heart he recognized that the day was lost. Crushed and dispirited, Kassapa raised his eyes to where the new moon shone in the heavens, and above the tree-tops he saw the seated Lion of his creation. His cold eyes appeared to look down at the fallen king in supreme contempt, his lips to curl

in disdain as though he divined the thought that filled the craven heart of Kassapa.

Shuddering, the king turned his haggard eyes on the gloomy depths of the jungle. And there, standing beneath a twisted figs tree, Kassapa saw the wraith of his murdered father! With a smothered cry, the king drew his sword, and bowing his head to his doom, plunged it in his breast. Feeling the hot blood running down his flank, the elephant lifted high his trunk and startled the night with so shrill a scream that those upon the Lion Rock trembled with fear. And at the same moment, there shot across the sky a star of brilliant light. And the people cried: "The King is dead! The Star of Lanka falls!"

So fell the kingdom of Kassapa the regicide. But the Rock remains as a lasting monument to his ingenuity and skill.

CHRISTIANITY IN JAPANESE ART

SEVEN ANCIENT SCREEN PAINTINGS WITH COMMENTARY

By JOSEPH DAHLMAN, S. J.

Professor in the Tokyo Imperial University

THE theme common to all the paintings here reproduced photographically is the earliest intercourse between Japan and the West (1542-1614) represented in the art of that time.

The photographs reproduce paintings of the sort used to decorate Japanese folding screens. Six such screens, the best extant, have been chosen for this purpose. The name of the present owner of each screen accompanies the group of cuts representing each of the paintings. On account of the difficulty experienced in attempting to photograph an entire folding screen on one plate, it was found necessary in most cases to take several photographs of each screen which can easily be pieced together by reference to the numbers affixed to our cuts.

At the outset it will be interesting to investigate the origin and age of these paintings. Their date can be determined with sufficient accuracy by internal evidence. They can not be later than 1614, for they must have been executed at a date prior to the terrible persecution which wiped out the flourishing church of Japan. This persecution was inaugurated in 1614 by the decree of the Regent Ieyasu ordering the expulsion from Japan of all missionaries, the destruction of all their churches and religious houses and the cessation of all Christian religious practices under pain of capital punishment.

Now, these paintings portray a situation the very opposite of what pre-

vailed after 1614. They depict a time when the Japanese enjoyed the fullest liberty in their intercourse with the Occidental merchants and Christian missionaries.

We see ships arriving with merchants and missionaries on board. The Missionary Fathers appear in the streets on the way to the harbor to greet their newly arriving brethren. The churches are wide open. In them we can see the mass being celebrated. The faithful are assisting at the service; both Portuguese gentlemen and Japanese Samurai being easily recognized in the congregation by the swords they are wearing. Alongside of the Church and opening into it we see just such a small Catechism Hall as may be seen in Japan to-day, providing for the instruction of the prospective converts. It is a real Japanese room with mats (*tatami*) and folding screens (*byōbu*). In this room one of the Fathers seated in a chair—not squatting (*suwarete*) on the floor—gives instruction to the samurai. A cursory glance suffices to show us that these pictures reflect that memorable period of easy and amicable intercourse during which thousands of Japanese each year were added to the Catholic Church, whose visible head, the Pope, is actually represented in one of the scenes.

After the year 1614, no Japanese painter would have dared to select as a theme for artistic treatment the intercourse between his people and the Occidentals, especially the missionaries, the



I 1. Portuguese residing in Japan. Imperial Household, Tokyo.

hated proscribed "Bateren." He would not have dared to exhibit the very persons who had been banished, the churches which had been destroyed and the rites and customs which were forbidden under pain of death.

But how long before 1614 were these paintings conceived and executed? The answer to this question also is furnished by the pictures themselves, in the character and variety of the missionaries who are represented. The four religious orders which at the close of the period in question were working in Japan are all represented and can be easily distinguished. Most numerous are the Jesuits, who had been the first to arrive in this field under their immortal leader, St. Francis Xavier. They are identified at once by their black habits and by the student's cap or biretta which most of them are wearing (Plates I, II, V and VI). Next in point of numbers are the Dominicans, equally recognizable by their long white habit which appears under the black scapular characteristic of their order. The dress of these two orders is conspicuous in the pictures but it is not difficult to identify a Franciscan and an Augustinian in Plate VI.

Now from 1549 to 1595 the Jesuits were the only religious order in Japan. In 1595 the Franciscans arrived, followed shortly after by Dominicans and Augustinians. The real development of these last three orders can only be dated from about 1600 and came to a tragic though glorious end in 1614. Hence, pictures representing the simultaneous activities of these four orders can have originated only between 1600 and 1614. Thus we have before our eyes the Church of Japan when she was in the most flourishing condition with a membership approximating one million communicants. This new and remote bit of Christendom is portrayed to the life by contemporary artists who evidently deemed the entrance of Christianity into the Sunrise Land a theme worthy of their best skill.

In attempting to fix on the dwelling-place of our unknown artist we are left somewhat to our own conjectures. Yet even here we need indulge in no haphazard guess-work. Strong indications point to Nagasaki as the place where our pictures originated.

First of all, the painter must have lived at a place where he was granted ample opportunity to witness the arrival



I 2. Portuguese calling to examine a picture of the Pope. Imperial Household, Tokyo.

of the Portuguese merchant ships, truly majestic by comparison with the Japanese craft of those days, the solemn processions of Portuguese merchants bringing all sorts of presents—horses, fine dogs, tigers, lions and musical or scientific instruments—destined to make an impression on the Japanese authorities and win their favor. The vivid portrayals of the sailors aboard a Portuguese galleon, his risky tasks and acrobatic feats, the picturesque processions of gallant knights, of mariners, of negro porters and of servants are unquestionably taken from life by an eyewitness of these scenes. To witness such scenes no place gave him an opportunity comparable to that afforded by Nagasaki, the principal seaport visited by the Portuguese in their commercial intercourse with Japan.

Only at Nagasaki, moreover, could the painter have seen the splendid churches and extensive residences of the several religious orders and witnessed the rites, ceremonies and usages of the religion so recently introduced into Japan. For this painter's knowledge of Catholic life was not at all superficial. Only a Christian painter of

the time of Ieyasu could have seized upon and so well depicted the salient activities of Christian life, the priest saying mass assisted by his two acolytes, the faithful devoutly following the ceremonial or attentively listening to the instructions of the father, whose very spectacles are included among the details so minutely observed. Nagasaki was the metropolitan city of the Japanese Church. Here the Dominicans, Franciscans and Augustinians successively established themselves after 1595 by the side of the Jesuits, who had been laboring there unaided since 1549. This was, therefore, the city which afforded the painter every opportunity to become acquainted with the full development of the Church between 1600 and 1614, that Church of Nagasaki, destined so soon to become the mother of some of the greatest heroes of Japan and indeed of all Christendom.

This very Church appears before our eyes across an interval of three centuries, not conjured up by the pencil of a far distant artist guided only by his imagination, but flashed before us by a contemporary of the events, by a Japanese painter who saw what he has



II 1, 2, 3. Europeans visiting a Dominican house. Mr. N. Yashiro, in Kyoto.



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depicted and who now lets us see through his eyes what passed before him on the shores of Nagasaki Bay, in the streets, in the churches and in private or community residences.

These pictures are therefore contemporary documents written in colors and reflecting one of the most beautiful episodes in Church History. In spite of the strangeness of the style, the coloring at times questionable (as when the artist tries to catch the facial tints of strange races), the Christian spectator, acquainted with that glorious history, can not but look upon these relics with the feeling of awe akin to that we feel in surveying the pathetic treasures of the Catacombs. This young fervent heroic Christianity just about to be crushed by a storm of worse than Roman persecution was immortalized by the pictorial art of Japan. The most promising development of the work of the Apostle of the Indies thus becomes a distinct episode in the history of Christian art. These pictures, once the adornment of some well-to-do Japanese Christian home, are the sole surviving Japanese monuments of a period of which every relic bearing the hated signs of Christianity—churches, schools, houses—has been sedulously and utterly destroyed.

ARTISTIC CHARACTERISTICS OF THESE PAINTINGS

The seven pictures here reproduced have certain features in common. In general, we observe that the painter exhibits the intercourse between Japan and the West through a *combined* portrayal of commerce and religion. Consequently each screen naturally falls into two divisions. The left (from the beholder's viewpoint) is dedicated to commerce and the right to religion.

Screen I, which is in the possession of the Imperial Household, is the only one which makes a slight departure from this rule. Here the division is exclusively devoted to commerce, showing on the beholder's left the arrival of a merchantman and, on the right, the residence of the merchants. But aboard a small boat approaching the shore, a Jesuit is placed and another one appears amid the small group on the shore.

In all the other pictures we observe on our left the incoming of western commerce represented now by a ship, now by an ambassadorial procession; on our right enters Western Religion shown in the streets by the Fathers going down seaward to meet the procession of their compatriots (III 3, IV 2, V 3, VI 2), shown in the residences by the Fathers giving instructions (V 3, VI 2) or saying mass (V 3) or showing honor to a picture of the Pope (I 2), or enjoying the simple pleasures of a religious community at home (II 2, 3, III 3).

The general idea dominating the commercial side of the pictures is quite simple and clear. The merchant arrives aboard a magnificent galleon, the fine equipment of which captivated the eyes of the Japanese; he marches in solemn procession to the residence of the Japanese authorities to present his credentials; he displays his magnificence and attracts attention by his retinue of picturesquely attired Knights and men-at-arms headed by their commander, who walks under a ceremonial umbrella. The merchant, moreover, creates quite a stir by the display of various presents carried by negroes, themselves another novelty to the Japanese. The merchant finally appears in his factory, residing there in comfort and transacting business with the merchants of Japan.

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The religious half of the screens is devoted to exhibiting the position, the work and the general characteristics of the messengers of the new Western religion. The Japanese artist brings out this dominant idea by methods quite in accord with the ancient traditions of Japanese art. It is a distinctive feature of ancient Japanese art, as applied to screen painting, to exhibit small pictures which indicate in a few strokes and in minute scenes the idea which the artist is developing. The idyllic becomes symbolic. So here.

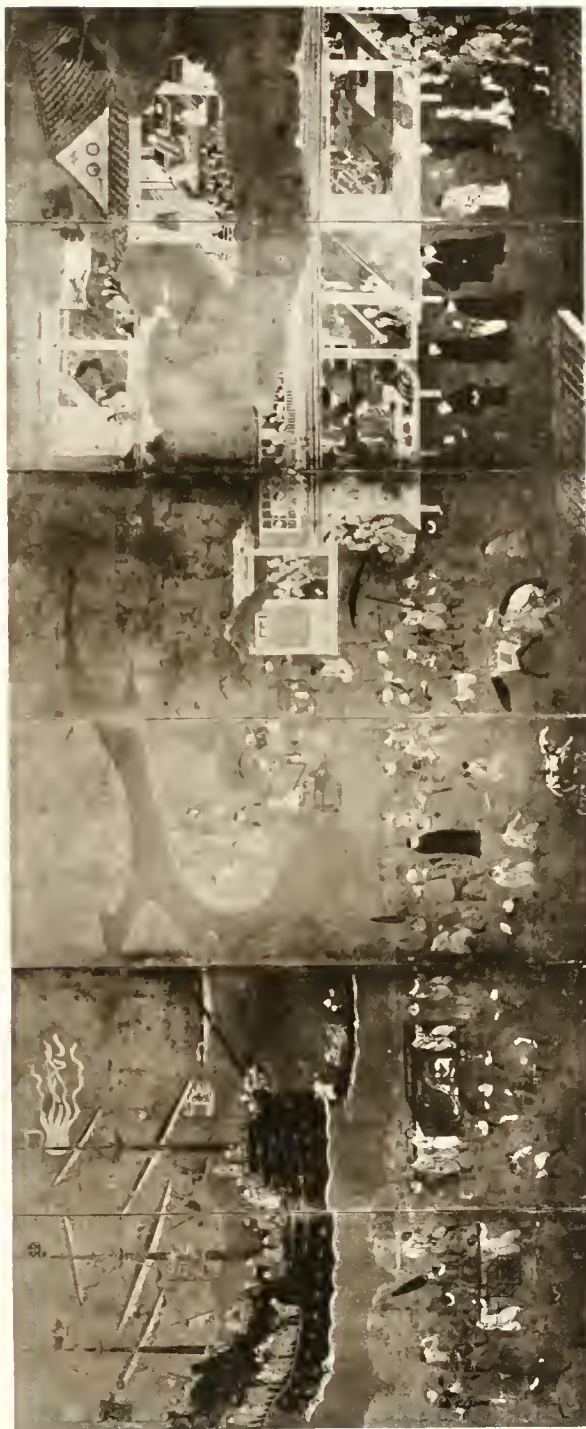
We must not expect a photographic reproduction of the whole religious life of the people whom the artist portrays. His method is a symbolism based on a few genuine characteristics realistically and vividly portrayed. This is clear in the little pictures (truly idyls) that represent the messenger of the western religion as priest (saying mass), and as teacher, instructing a group of Samurai. This symbolism is especially notable in the scene which shows in the background the picture of the Holy Father (I 2) protected by curtains which have just been drawn, and in the foreground the missionaries showing honor and reverence to the Sovereign Pontiff. The painter was evidently impressed by the international character of the western religion with its capital at the ancient centre of western civilization and its influence reaching out to so many races, several of which actually appear in the religious scenes. The unity and universality of the great family of Christendom under that venerable "Ruler of Doctrine" whose teachers had reached even the Sunrise Land has inspired the artist and been by him vividly suggested on the screen. The loyalty of the early Japanese Christians to the Head of Catholic Christendom finds here its first artistic

expression. The life of the Fathers as members of a religious community is admirably portrayed in scenes II 2 and 3 and in III 2 and 3. The faces are far from beautiful, but this detracts naught from the historic interest of the scene into which the painter (a contemporary of the great Shogun Ieyasu) leads the spectator and introduces him to one of the many religious communities at that time dwelling in Japan.

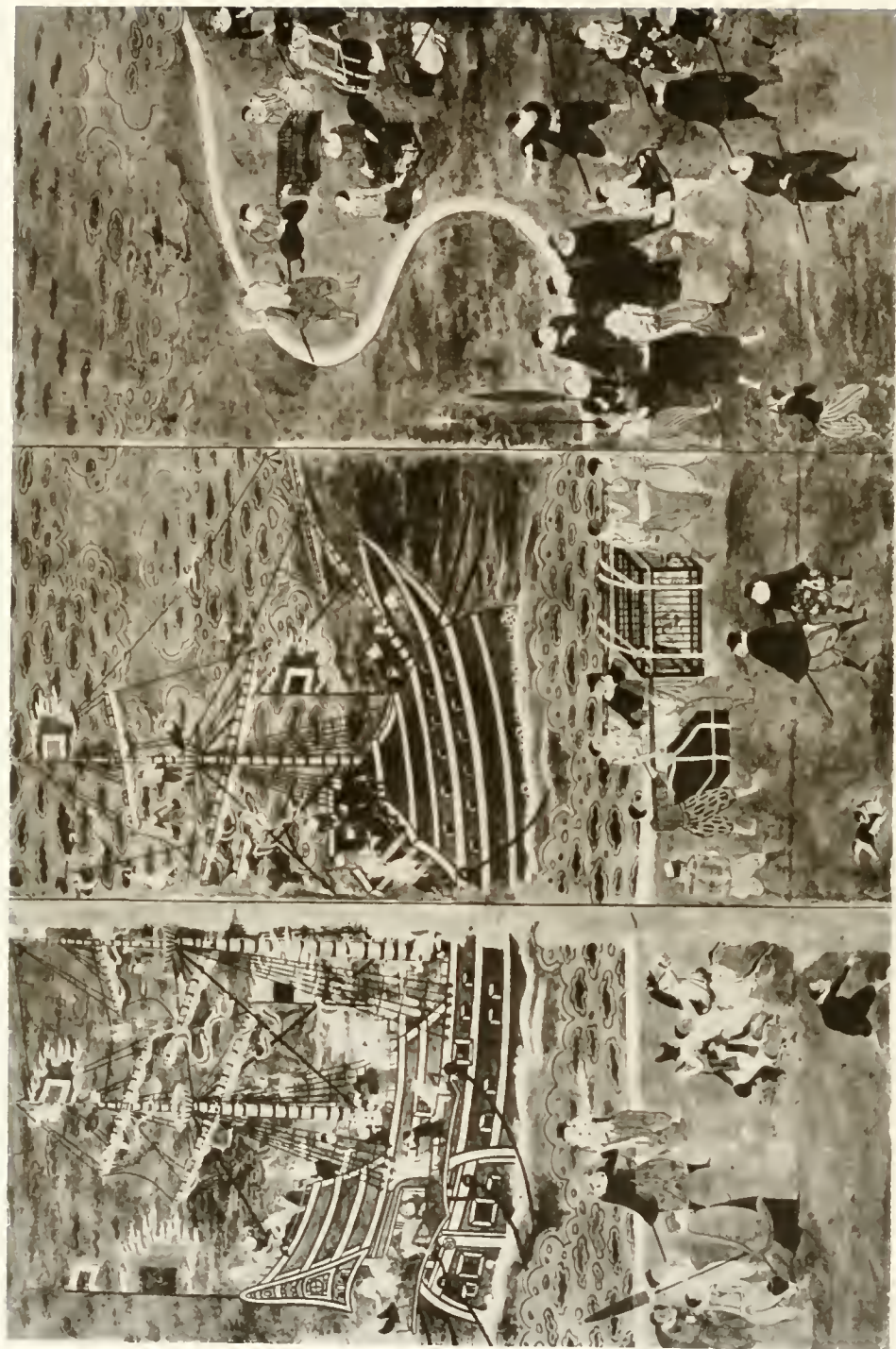
Especially noteworthy is the care which the painter took to throw around the foreign element, newly entering his country, an atmosphere thoroughly and genuinely Japanese. Merchant and missionary are living in Japan and in the midst of Japanese neighbors. The groups of Japanese Samurai in the streets looking with peaceful surprise and curiosity at the strange figures passing along the highway (VI 1 and VI 2) or viewing the procession from the windows (V 2) or from shops, these are scenes taken from real life. There are other idyllic scenes, ladies playing in a room or walking in the streets (II 1, II 3, I 2). The tea merchant (II 3), the old grandfather calling the little boy's attention to the strangers (I 2), the nobleman on his journey accompanied by his armed retainers (IV 2); how true to life are not all these details. We find ourselves really in the Old Japan of the first Japanese Christians. We are transported thither not by the magic of some fond imagination, but by the artistry of a Japanese painter who lived at that very time. A Japanese atmosphere surrounds the spectator; he breathes an historic atmosphere in the midst of an heroic generation which a few years later showed to what heights the loyalty of a Samurai could attain when thousands sacrificed their all and life itself out of devoted loyalty to the Lord of Lords.



IV 1, 2. Dominican friars with porters greeting new arrivals. Mr. T. Tayeki, in Yamagata.



V 1, 2, 3. Jesuits and Samurai greeting new arrivals. Mr. K. Yoshino, in Toyama.



VI 1. Arrival of a ship with gifts for Japanese authorities. Imperial Museum, in Ueno, Tokyo.



VI 2. Jesuit, Augustinian and Franciscan Missionaries greeting new arrivals. Religious ceremony and instruction in background. Imperial Museum, in Ueno, Tokyo.

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THE BELL

In conclusion we append the picture of an old bell, once belonging to a Church of the Society of Jesus, in Japan. As the date 1577 indicates, the bell was cast in that year. The emblem I H S shows that it was cast for a Jesuit church. This church was none other than the first Church erected by Father Organtini in Miyako, the ancient Japanese Capital, now known as Kyoto. Since the time when St. Francis Xavier had made his fruitless journey to the Capital amid untold sufferings, it had been the desire of his successors to establish themselves in that City. But all attempts to enter "The Holy City" of Japan had failed. It was the great and powerful Nobunaga, a friend of the Fathers, who twenty-six years after the journey of St. Francis gave to Father Organtini a small but favorably located plot of ground with permission to erect a church thereon.

"And there the heathen prince, Arviragus,
Gave him an isle of marsh whereon to build;
And there he built with wattles from the marsh
A little lonely church in days of yore."

But Nobunaga was more generous than Arviragus and the Japanese Church was somewhat more sightly than the British one. The non-Christian Japanese called it Nambanji, the Temple of the Southern Barbarians, because the Europeans had come to Japan by way of the Spanish and Portuguese colonies in Southern Asia. From this not very flattering name, the Bell is still called "The Bell of Nambanji." When the church was destroyed on the outbreak of the persecution in 1614, this bell was given to a Buddhist temple in Kyoto. There it has remained until the present day. Several years ago it was exhibited in the Imperial Museum at Ueno in Tokyo. On this



occasion our photographs of it were taken.

The tones of this bell take us back to the great days when it was the mouthpiece of the flourishing church of the ancient capital, a Christian community numbering in 1614 some fifteen thousand zealous souls. In answer to its voice at daybreak, noon and sunset they united with their fellow Christians throughout the earth in paying the homage of the Angelus to Our Lord and His Virgin Mother, at a time when their hallowed names had not yet been uttered on the banks of the Mississippi, the Hudson or the Potomac. It is the fond hope of the Jesuit Fathers that their ancient relic may yet come to summon to Christian worship the students of their rising university in Tokyo.

BYZANTINE TEXTILES

By ROGER GILMAN AND JANE BOWLER GILMAN

SILKS and spices,—the magic of the East is in the words, for these two products were more sought after than any other goods of the caravan trade.

Silk in all probability originated in China but was known all over Asia long before it was introduced into Europe. We know that it was worn by one of Alexander's generals and there is mention made of it by Aristotle, but the monopoly was held in the Orient until Justinian established the silk weaving industry in Byzantium in the 6th century.

Curiously enough most of the specimens of Byzantine fabrics that have come down to us were originally the shrouds of saints or the wrappings of relics. In the great traffic in the bones of saints and martyrs during the Middle Ages quantities of these shrouds were carried all over Europe. Silk was the most precious of fabrics; just as we find all the skill of the goldsmith lavished on the reliquaries, so the remains themselves were wrapped in the rarest material to be obtained. Later a new value having been imparted to the stuffs by contact with the relics, they were made into altar cloths, vestments, or even introduced into royal robes.

Even stranger is it that these tissues do not contain Christian subjects in their patterns, though being put to a distinctly religious use. Even centuries after we know that many of the silks must have been woven by Greeks, we find the same Oriental character of design continuing. So strong was the impress of the East that it seemed impossible to disassociate the material from the pattern, as we today find it

difficult to imagine a rug of Western design.

The art was Persian of the Sassanian dynasty, 226–641 A. D., not Chinese or Hindu as one might have supposed. Evidently Persia was the market from which Byzantium obtained her silks and Persian designs were reproduced for centuries.

Let us examine first a bit of the Mantle of St. Fridolin from the church at Sackingen (Fig. 1), dating from the 6th or 7th century of our era.¹ Here we note some of the chief Sassanian characteristics. First we have a design within a design. Regarded as merely spots of color the brick red medallions touching each other are excellent. Excellent, too, is the shape of the lozenges patterned in green and yellow and brick formed between the circles. Then the space within the circle is harmoniously filled and every part of the figures has its decorative function to perform. The confronted riders bend back over the saddle and their scarves are blown over their shoulders in such a way as to leave the center free. This forms an area similar to a lozenge, repeating the shape of the lozenge of the main design. Again we observe that this area is brick red and not patterned, whereas the horsemen give an effect of pattern by the detail of their draperies and are in green and yellow and brick. We therefore have a small plain lozenge within the circle and a larger figured lozenge without. An added effect is obtained by a straight band of blue and tan, including not only the smaller ovals but that part of the horsemen in line with them, and only broken by the

¹ Lessing Gewebensammlung, vol. I, plate 9. Dalton, Byzantine Art and Archaeology, p. 590.



Figure 1—Fragment of the Mantle of St. Fridolin from the Church at Sackingen, 6-7th Century.

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plain lozenge shaped area of the larger medallions. It is remarkable that so complicated a pattern in form and color has been carried out so harmoniously.

The subject-matter is also typically Sassanian, the pleasure of the chase and the knowledge of horsemanship of the Medes being reproduced on similar scenes in many silks. One is reminded by the skill with which the riders are discharging their bows with both hands while controlling their horses with the knees only, of the famous education of the Persian boy who was taught "to ride, to shoot and to speak the truth."



Fig. 2. Silk found in the Sancta Sanctorum, now in the Vatican, 6-7th Century.

In the silk found in the Sancta Sanctorum, now in the Vatican (Fig. 2), we see a typically Persian scheme.¹ The lions are represented in duplicate design face to face and back to back, a device which we find recurring constantly, and even see today in the supporters of the heraldic shield. One questions whether the idea may not have formed a part of the booty of the Crusaders.

No more interesting bit of Byzantine tissue has come down to us than the fragment of the shroud of Charlemagne (Fig. 3).² Whether it was the original shroud and so dates from his burial in

814 A. D., or whether it was wrapped around the body when the Emperor Otto re-entombed it in 1000 A. D. we do not know. In either case it is sufficiently interesting and truly regal in its plan. The elephants are in dull golden yellow on a purplish ground, their trappings and the conventionalized indications of their anatomy in two shades of blue. Again we note that the design is enclosed in circles, "rotata" as they were called and that its Persian character is emphasized by the Tree of Life in front of which the elephant stands.

Quite as effective are the lions in a specimen of silk at Dusseldorf (Fig. 4).³ It has an inscription with the names of Constantine VIII and Basil II, and so enables us to date it positively between 976 and 1025 A. D. The ground is purple, the lions yellow with blue details; a color scheme similar to that of the elephants just described. The extraordinary skill with which the lions are made to step forward despite the conventional mane, face and tail is as Persian as anything we have remarked in the other fragments. Everywhere the art is full of life and movement and shows great vigor in drawing. Two beasts will often be seen in a death grapple, and will lose nothing of their reality by being depicted as green and covered with small red leaves! This representing an animal with an all-over pattern instead of his hide is again characteristic of Sassanian workmanship.

We do find, however, some textiles that are Byzantine in design. Such is the specimen from Aix-la-Chapelle, now at Cluny (Fig. 5), where a charioteer is seen with his four horses and attend-

¹ Dalton, p. 593, fig. 373.

² Lessing, vol. II plates 3 and 4. See cover picture, Fragment from the Shroud of Charlemagne from Aix-la-Chapelle.

³ Lessing, vol. II, plate 21. Dalton, p. 594 fig. 374.

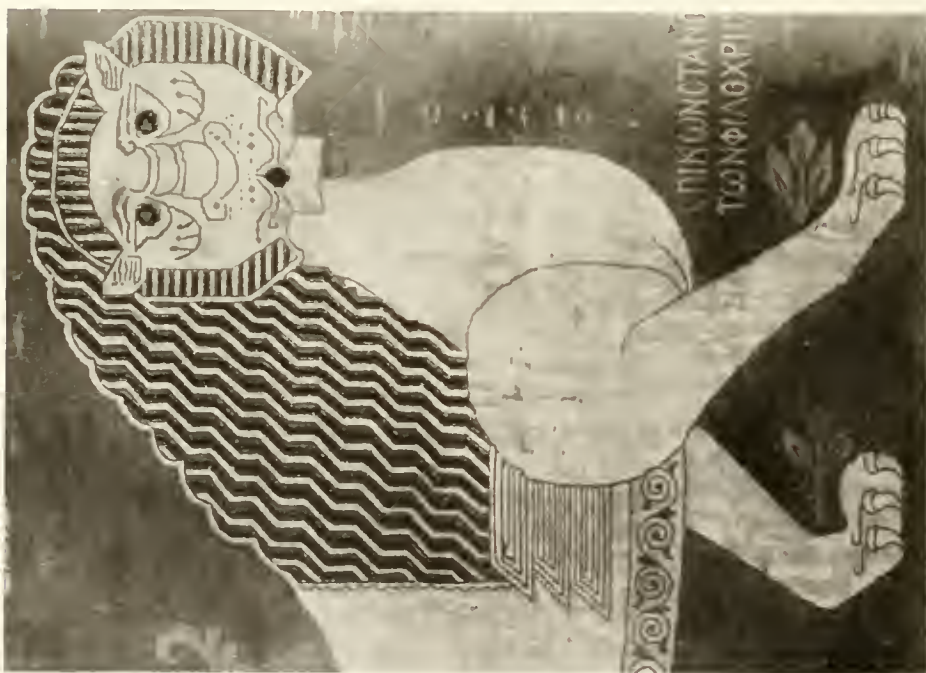


Fig. 4. Fragment of silk at Dusseldorf, 976-1025 A. D.



Fig. 5. Specimen of silk from Aix-la-Chapelle, now in Cluny Museum, Paris.

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ants.¹ This is a true Byzantine subject for the whole of the life of the city centered about the chariot races of the circus. The population even was divided into rival factions,—the blues and the greens, according to which color the individual backed in the amphitheatre. Here again the design is yellow, this time on a background of purplish blue. The conception is extremely realistic and courageously carried out, yet the Sassanian tradition has caused the design to be admirably planned to fit the encircling border and the horses are arranged in such a way that their prancings cause them to present themselves face to face and back to back. It is a consummate piece of skill, hardly surpassed in the field of design.

Western Mediaeval art learned much from the Orient in architecture, ivory and mosaic, but surely nowhere was the effect deeper nor more lasting than in the art of silk weaving. The long monopoly of the Eastern workmen to which we have already referred was only partly broken by Justinian's industry. The Greeks learned their trade from the Eastern craftsmen and reproduced their patterns. When in turn other centers of industry were founded, first in Sicily, then in Italy and France they drew their inspiration from Byzantium, Greek workmen were imported and the Eastern tradition was handed on. One phase of this tradition was the all over pattern which continued not only in silks but in other woven fabrics, and even in tooled leather. If we remember that the Greeks and Romans ornamented their garments and hangings with borders only we shall see what an innovation this was.

Another phase was the repetition of

the design. We are reminded that it is to the Arabs that we owe our numerals and the science of algebra, and so need not be surprised that a mathematical turn was given to art as well. The original Persian design enclosed in medallions or lozenges continued for a long time, but when European originality broke through the frame, the idea of repetition remained. Even today in our silks and velvets, our cottons and wall-papers we see the design, however free constantly repeating itself. All unconsciously we are using Sassanian principles of design.

But it was not only through the establishment of silk manufacture that the Eastern forms spread. Silk is light and easily carried and the stuffs themselves were transported into every corner of Europe. Our illustrations show how widely scattered these textiles were and later as the trade increased they were for sale in every Western port and fair. The center of all this Eastern export was naturally Byzantium, to which in the gloom of the Dark Ages all Europe turned for light and learning. Rome was in eclipse and the splendor of the capital on the Bosphorus captivated the imagination of all. It lay too upon the route of the pilgrim to the Holy Land and long before the Crusades was held high in religious veneration. Repeatedly when its power seemed broken, a new vigor would animate the Eastern Empire, again and again the lost provinces of the Western Mediterranean came under its sway and a new era of art and letters was born. To Byzantium all eyes were turned. When it fell and the trade with the Orient was cut off, our own continent was found in the eternal quest for silks and spices.

Providence, R. I.

¹ Migeon, *Tissus de Soie Decors Sassanides et Byzantins*, *Gazette des Beaux Arts*, Series 3, vol. 40, p. 483-485. Lessing, vol. I, plate 22.



The Grant Memorial Monument, Union Square, Washington, D. C. Henry Merwin Shrady, Sculptor.

THE GRANT MEMORIAL IN WASHINGTON

By HELEN WRIGHT

THE great Memorial to General Ulysses S. Grant, in its beautiful setting at the head of the Mall, is at last to be dedicated April 27th.

For twenty years, since Congress first passed an act providing for it and named the Commission to select the site, the sculptor and architect—we have watched its progress. First the large marble platform upon which it stands, then after many years the placing of the groups of Artillery and Cavalry and finally, only a year ago, the grim figure of General Grant on the horse was placed in the center on the high marble pedestal.

It has been worth waiting for, this magnificent work of art, unusual, original, dramatic and inspiring. It is the life work of the sculptor, Henry Merwin Shrady, who has given to it his best years. It is one of the greatest achievements of modern sculpture and its story is absorbing and as effective as the strange figure for whom it is conceived.

When the models in the competition were submitted twenty years ago to the jury selected to make the choice—Daniel Burnham, Charles McKim, Augustus Saint Gaudens and Daniel Chester French—the one that made the greatest impression upon the sculptor Saint Gaudens was discovered to be—when the sealed envelop containing the name of the competitor was opened—that of a comparatively unknown sculptor. However, Saint Gaudens was sure, and after another larger model was made, the award was given to him, with Edward P. Casey as the associate architect.

Mr. Shrady up to that time had only

made the equestrian statue of George Washington for Brooklyn and the heroic buffaloes for the grounds of the Pan American Exposition. He had been almost entirely self-taught, animal sculpture making its strongest appeal to him. An interesting story is told of his early art interests.

Soon after completing his studies at Columbia University he was taken ill with typhoid fever and during a long convalescence he amused himself sketching. His course of study had given him some knowledge of anatomy and with his interest in animals he spent much time at the Zoo, learning to know them better. But no idea of seriously taking up Art had occurred to him.

However, a sketch that he made of a dog exhibited at the National Academy was sold for fifty dollars, an unexpected pleasure and inspiration to the artist. After that he began modelling animals in clay. It was his successful winning of the Washington Statue competition that decided him to submit a model for the Grant Memorial.

The plan is distinctly original, the great platform 265 feet long, with two groups of men and horses at opposite ends, one representing the cavalry, with a tumultuous on-rush that is dramatically realistic, the other a field battery wheeling into position, the horses straining with the weight of the heavy cannon.

At the four corners of this platform are four large lions to protect the flags of the Army of the United States. They guard the great marble pedestal in the center.



Groups of men and horses representing the Cavalry, at left end of the great platform.

The pedestal topped by the horse and rider measures sixty-five feet, the horse is two and a half times life size. With the exception of the Victor Emmanuel statue in Italy it is the largest equestrian figure in the world. Even that exceeds it by only a few inches. The figure of Grant sitting stern and watchful, enveloped in his old soldier's coat and wearing the slouch hat of which he was particularly fond, has been carefully studied and accurately reproduced. His life mask was borrowed, that every feature of the face should be correct. The sculptor immersed himself in the atmosphere of the Civil War and studied the minutest detail of cannon, trappings, uniforms and saddles for historic perfection.

"Grant at Appomattox . . . the far off call of a bugle bourne faintly across the Potomac . . . the Union Army moving on . . . Vicksburg, Cairo, Antietam, the Wilderness; sabers flashing in the sunlight . . . all these

will pass in kaleidoscopic review as you stand and look."

The horse the General rides is not the usual rocking-horse type, but is alert, quivering, scenting the battle. Mr. Shrady's model was a horse that belonged to the New York Police force, the perfect picture of the Kentucky thoroughbred that the General rode during the war.

Two panels remain to be finished. The inscription is to bear the word "Grant" only.

The location selected was the west front of the Capitol at the head of the Mall which was at the extreme east end of the Botanic Gardens. Much opposition to this site was expressed for years, as the superintendent of the Botanic Gardens did not wish to have his trees disturbed. Old oaks and elms planted by gentlemen from Kentucky and Michigan were held sacred. In the end, Secretary Taft explained that the site was chosen because it fitted into the Park Commission plans and



A field battery wheeling into position, at right end of the great platform, representing the Artillery.

the trees were removed, not many of them, and the work presents now the finished product on the best possible site between the Capitol and the Washington Monument.

During these years Mr. Shrady has made a number of statues, General Williams for Detroit, General Lee for Charlottesville, Va., and an equestrian statue of William the Silent for the Holland Society.

The dedication ceremonies will probably be more imposing than any that have ever been held in the Capital. High officials of the Government will participate, veterans of all the wars in

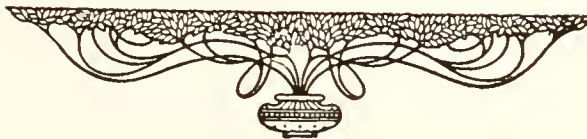
which the United States have taken part, cadets from military and naval academies and many invited guests.

The Secretary of War will make the presentation on behalf of the Memorial Commission and the Vice-President will accept it on behalf of the United States Government.

The members of General Grant's family will take an active part and the grand-daughters of the late Major General Frederick Dent Grant will unveil the Memorial.

It is earnestly hoped that the distinguished sculptor will be present.

Washington, D. C.





A white tree with red leaves drooping over a mass of flowers and rocks, hay fields in the distance.



A blue-green waterfall in a darker landscape of purples, greys and blacks. These are wall panels on heavy silk.

CURRENT NOTES AND COMMENTS

The Bush-Browns Exhibition at the Arts Club, Washington

At the Arts Club of Washington, 2017 I Street, there is now on exhibition a collection of sculpture, paintings and decorative textiles by H. K. Bush-Brown, Margaret Lesley Bush-Brown and Lydia Bush-Brown of this city. The Bush-Browns are an artistic and talented family.

Mr. Bush-Brown is the nephew, adopted son and pupil of Henry Kirke Brown, the early American sculptor of fame, whose statue of Washington in New York, is one of the finest equestrian statues in this country. He himself is the sculptor of statues of Gen. Meade, Gen. Sedgwick and Gen. Reynolds at Gettysburg, of the figures of "Justinian," appellate court-house, New York; of Gen. Anthony Wayne, Valley Forge, and a "Mountaineer Soldier," Charles Town, W. Va., to mention only a few of his works.

His wife, Margaret Lesley Bush-Brown, is a native of Philadelphia, a pupil of the Pennsylvania Academy of the Fine Arts. She studied four years at the academy, then went to Paris, and for three additional years studied at the Julian Academy under Lefebvre and Boulanger. She was one of the first woman students admitted to the life class in this famous school, and it took a more than usual amount of talent and promise to secure this admission.

Lydia Bush-Brown, the daughter, therefore, it will be seen, comes honestly by her gifts, but she has developed and matured a type of talent which is distinctly original. Inheriting a feeling for form from her father and a fine sense of color from her mother, she has with exceptional balance evolved a decorative art which is peculiarly her own. She is neither a painter nor a sculptor, but a decorator, and her chosen medium is textiles. These in many forms she decorates with designs of her own making, which are imaginative and delightfully artistic.

In the present exhibition she shows panels purposed as wall hangings for which she has used landscape themes, one a waterfall conventional in treatment and essentially in the spirit of the old oriental art. That one who has lived always in the west could find expression so much in accordance with eastern thought is astonishing indeed. For other panels and decorations Miss Bush-Brown has used Egyptian motifs, and again she has not slavishly copied, but rather adapted to her own need, the language of a day and people long since passed.

About a year ago this accomplished young artist spent a few months at Panama, and what she saw there she is now translating in decorative designs. The ability to do this is of a very unusual sort. Furthermore, Miss Bush-Brown sets forth her designs in most exquisite color combinations, which add greatly to their charm and beauty. She is not afraid of strong color, color which at times is almost barbarous, but she is equally able to translate her conceptions in



Portrait of Henry K. Bush-Brown by Margaret Lesley Bush-Brown.



An overmantle panel of a tropical fantasy. A foreground of fruits and flowers, a grey and green thatched hut, white palm trees and two fruit gatherers against a background of blue-green water, purple and black hills and blue-green sky.

most delicate harmonies. Work of this sort is so new, so indescribable, that it can only be appreciated by being seen, but it is unquestionably art of the highest order.

Mrs. Bush-Brown is represented in the Arts Club exhibition by paintings in oil and portrait studies in chalk, charcoal and pastel. Most notable among the paintings is a three-quarter-length portrait of her distinguished husband, showing him in sculptor's smock, seated in an armchair, with modeling tool in hand. Back of the chair to the left is a model of a little figure of "Liberty Bringing Peace to the World," which it is hoped some day may be put in permanent material, full size, a work which the sculptor believes to be his supreme effort.

The portrait is an excellent likeness, and as such not only carries conviction but manifests the spirit of the man of visions. In point of merit this painting stands comparison with the portrait that Mrs. Bush-Brown painted some years ago of Miss Ellen Day Hale, lately accepted for the permanent collection of the National Gallery of Art.

Another recent work included in this exhibition is an interior showing two young women, one seated by a polished mahogany table and the other by an open window, through which there streams an abundance of winter sunlight. This picture suggests not a little the Garber prize picture now owned by the Corcoran Gallery of Art, though it was painted prior to the opening of the biennial exhibition. Mrs. Bush-Brown has a distinct gift for likenesses, and her little portraits in crayon, chalk and pastel are among her best works.

Mr. Bush-Brown shows in this exhibition his lately completed portrait of his uncle, H. K. Brown, modeled for the new artists' hall of fame in the library of the University of New York, where it will be given permanent place. He also shows his portrait bust of the late Viscount Bryce, modelled from life when Lord Bryce was here as British Ambassador, and his portrait of ex-President Wilson, for which he had sittings shortly before Mr. Wilson left the White House.

The Arts Club, when exhibitions are in progress, is open to the public from 10 o'clock in the mornings until 4.30 in the afternoons.

LEILA MECHLIN, in *The Evening Star*.

Spring Exhibition at the National Academy

At the spring exhibition of the National Academy, which opened on March 25, and is to continue until April 23, Daniel Garber was awarded the first Altman prize for "Tohickon," a painting of tapestry-like refinement of design. It will be remembered that Mr. Garber won the first prize at the biennial exhibition of the Corcoran Gallery in Washington last fall. The second Altman

ART AND ARCHAEOLOGY

prize went to Gardner Symons for "Gleam on Hilltops," in which the green of an icy stream and the glow on distant hills add fine color to a winter landscape. Of the three Hallgarten prizes, the first went to Aldro T. Hibbard for a landscape, "Late February," the second to Robert Philipp for his self-portrait, while Louis Ritman won the third with his colorful "Sunlit Window." Gertrude Fiske was given the Thomas B. Clark prize for "The Carpenter," while DeWitt Lockman's "Portrait of Cullen Yates" won the Isaac N. Maynard prize. Among the sculptures, Anny Vaughn Hyatt's "Diana" was given the Saltus medal, and the Ellin P. Speyer memorial prize went to Amory C. Simons for his spirited "New York Fire Engine Horses."

An innovation of great interest is the black-and-white room, including 130 etchings, engravings, prints and drawings. A number of well known artists are contributors, and splendid work has been done by some of the newcomers. Among the familiar names are those of Joseph Pennell, Bolton Brown, John Taylor Arms, F. Luis Mora, William Auerbach-Levy, Childe Hassam and Katherine Langhorne Adams.

It is noticeable as one goes through the three galleries that a number of artists have been devoting themselves to snow scenes. Besides the two among the prize winners, the list would include Jonas Lie's "Midwinter," E. W. Redfield's "Reflections," Cullen Yates' "First Snow," Ernest Lawson's "Snowbound Spruce" and E. D. Roth's "Frost and Snow."

Another classification into which many of the paintings fall, and which includes some of the strongest work shown, is that of portraiture. John Philipp's prize-winning self-portrait expresses a vivid personality, and DeWitt Lockman's "Portrait of Cullen Yates" is keen and vigorous. Wayman Adams' two portraits have marked strength, one being of E. G. Kennedy and the other of Childe Hassam. Ernest L. Ipsen has painted a distinguished three-quarter length portrait of Chauncey F. Ryder, and Sidney E. Dickenson's portrait of Nathan D. Potter, the sculptor, is an excellent piece of work. Albert D. Smith has infused much dash and animation into his presentation of Lionel Atwill as "Deburau." Among the sculptures, Emil Fuchs' head of George W. Maynard is admirable in modelling and Gleb Derujinsky's "Mlle. Yvonne d'Aile" has a nice appreciation of subtle contour.

Other paintings that stand out with special insistence are Ben Foster's "Autumn Twilight," Helen Turner's "The Italian," J. E. Costigan's "Sheep at the Brook," Leon Kroll's "Harbor in the Hills," E. C. Volkert's "Pasture by the Sea," Chauncey F. Ryder's "Mount Mansfield," "The Ravine" by W. E. Schofield, Edmund Graecen's "Daisy Fields" and Eugene Higgins' "Driven Out." It is impossible to mention all who have contributed significant work, the number of exhibits being greater than usual, four hundred and twenty-two, of which two hundred and sixty come from non-members, eighty-four from Academicians and seventy-eight from Associates.

HELEN COMSTOCK.

Paintings of François Boucher Acquired by John McCormack

Two famous paintings by François Boucher, which once belonged to Sir Richard Wallace, have just been acquired by John McCormack through the Knoedler Galleries. These are "Diane et Endymion" and "La Musique" and are representative of the best in XVIII century French art.

They have an interesting history, as it was only by chance that they are not now in the 160 works of art in the Wallace Collection at Hertford House, London. They were in the Wallace apartment in Paris at the time of Lady Wallace's death, and passed into the hands of her confidential advisor, Sir John E. A. Murray Scott, who became owner of the apartment in the Rue Lafitte and of the Pavilion of Bagatelle with all their priceless objects of art. Lady Wallace's will left to Sir John to decide how much of the collection at Hertford House should finally go to the nation, and these two were kept for his own collection. It was in his gallery that the famous tenor first saw them. A strong friendship grew up between Mr. McCormack and Sir John and it was because of the Englishman's interest that the young singer made his operatic debut in 1907.

The two paintings were exhibited in Paris at the "Cents Chefs D'Oeuvres" in 1892 and in "L'Art du XVIII Siècle" in Paris in 1884. They measure fifty-four by thirty-seven inches, and in spirit and manner are typical of Boucher at his best.

HELEN COMSTOCK.

ART AND ARCHAEOLOGY

The National Museum installs rare Collection of Pottery from Chihuahua, Mexico

There has just been installed in the hall of Mexican Archaeology of the National Museum a remarkable collection of prehistoric pottery and other antiquities from the Casas Grandes (great houses) district, Chihuahua, Mexico. This collection has recently been acquired by the *Archaeological Society of Washington*, as a preliminary step in the study of the region in connection with the archaeological expedition to Northern Mexico, in which the Society will engage with the Royal Ontario Museum and the School of American Research, as stated in the January number of ART AND ARCHAEOLOGY. Members now have opportunity to become acquainted with some rich finds already made in Chihuahua, which presage what important results may be expected from the systematic exploration now contemplated.

In the letter of transmittal to the Secretary of the Smithsonian Institution it was stated that the Archaeological Society, as it grows in strength and power, desires to contribute in every feasible way to the development of the National Gallery and the Archaeological division of the U. S. National Museum.

The reply was as follows:

On behalf of the National Museum I take much pleasure in acknowledging the receipt, as a loan from The Archaeological Society of Washington, of a collection containing 497 specimens from graves in prehistoric habitations in the Casas Grandes district, Chihuahua, Mexico. The Museum considers itself fortunate in securing so valuable and representative a series of ancient Casas Grandes pottery and other antiquities, all of which are admirably suited for exhibition, and I would assure you that the cooperation of the Society in placing this fine collection in the Museum, where it may be seen and enjoyed by the thousands of tourists who visit the national collections annually, is very greatly appreciated. A list of the specimens is enclosed.

Again assuring you of our thanks, I am,

Very truly yours,

(Signed) W. DEC. RAVENEL,
Administrative Assistant to the Secretary.

Appreciations of the Casas Grandes Pottery

We conclude, then, that Casas Grandes pottery is a highly specialized and somewhat aberrant sub-group of the great Southwestern family which, owing to its position on the southern frontier of the Pueblo country, has been considerably influenced, probably during the formative period, by the ceramic art of Mexico.

"In looking at a collection of Casas Grandes pottery the qualities that first strike one are the richness of the colors and the delicate accuracy of the delineation. The richness of color is due to the mellow, old-ivory tints of the background and the harmonious combination of the dark reds and subdued blacks of the decoration. The accuracy of delineation is emphasized by the use of numbers of long, thin framing lines, drawn with surprising precision and most evenly spaced."

A. V. KIDDER, *Holmes Anniversary Volume.*

In examining the Casas Grandes pottery, the student has the rare privilege of seeing a very few motifs worked out by a number of designers of marked ability. I certainly have not seen elsewhere a few charming motifs worked over to give anything like the series of delightful designs that we have in this pottery.

Another thing that is impressive is the uniform skill of the workers in constructing their designs to fill the space given them.

The colours are few but used with great skill, so that it would seem as if the limitations of motif and colour had proved to be an advantage. Every piece seems to be so interesting and full of the personal touch of the maker.

The bird motif is the one chiefly used, and it appears in unexpected and delightful arrangements. I can not very well imagine a series of objects of greater value from the standpoint of the study of design analysis and design construction.

C. T. CURRELly, *Director Royal Ontario Museum.*

BOOK CRITIQUES

Greek Vase-painting. By Ernst Buschor, translated by G. C. Richards, with a preface by Percy Gardner. New York, E. P. Dutton and Company. 160 Illustrations. Pp. xii+180. \$10.00.

Those interested in the Greeks and in archaeology and art and history have long felt the need of a history of Greek vase-painting not only because Greek vases are first-hand authorities for mythology, religion, athletics, and daily life, but also since with the exception of the pottery of China and Japan the pottery of Greece is the only perfectly developed and thoroughly consistent pottery in the world and modern productions seem poor in comparison. Walters' *History of Ancient Pottery* is in two large volumes and somewhat out of date and Miss Kahnweiler's translation of Pottier's *Douris* is a very readable introduction to the subject, but Buschor's volume is the first general history of Greek vases to appear in English, which takes account of the latest articles and especially of the important work of Beazley. Unfortunately instead of an independent work or a recasting of the German in good English we have a translation which is very stiff and not as easy reading as one would like. But the many full-plate better illustrations between nearly every two pages with 160 figures atone for this and render the English version, though beautifully printed on thick paper and made into a fat expensive volume, a thing of beauty and a joy forever. The German volume, which is now in a new edition and has no more pages, is a pretty book in one-third the size and costs only a few marks, but since German is little read now-a-days the expensive volume has a place, especially since Buschor is one of the greatest German scholars in the field of Greek ceramics and is carrying on the beautiful Furtwängler-Reichhold publication of large plates.

Buschor's book is the most scholarly general treatise on Greek vases in one volume that has yet been published and one finds few mistakes or serious omissions. There is, however, no good account of the Helladic wares, especially of the new Ephyraean style discovered by the Americans, and many an archaeologist refuses to call all "Cyrenaic" vases Spartan. Surely the famous Arcesilaus cylix in Paris should not be definitely labelled Spartan as is done in Fig. 85. Nor should I call the scene of a galley on a geometric bowl from Thebes "The Rape of Helen" (Fig. 21) rather than Theseus and Ariadne. Why call Fig. 29 Heracles rather than Theseus as Professor Elderkin would do (*A. J. A.* XIV, 1910, p. 191), especially when the text says "Peleus"? The oldest Greek

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vase signed by an artist is not the crater of Aristonothus (Fig. 30 and p. 33), for Pyrrhus (wrongly called Pyros, p. 52, and a Theban, p. 179) signed a proto-Corinthian lecythus with a Chalcidian inscription about 700 B. C. (*Revue Archéologique* XI, 1902, p. 41). P. 42, the temple of Aphrodite, should be the temple of Aphaea or Athena. Buschor still uses the term Rhodian vases, though he admits that Miletus distributed the ware, a good compromise and perhaps correct, though much of the ware has been found recently at Miletus. But the scene on the Euphorbus plate (Fig. 57) differs essentially from the story in book XVII of the Iliad (p. 59). P. 110 the impression is given that only one dated Panathenaic amphora (that of 313 B. C.) has been found but I discovered one in Athens dated as early as 373 B. C. and in the *A. J. A.* XIV, 1910, p. 425, I have published a list of some twenty-four dated from 373 to 311 B. C. It is very surprising to read (p. 115) that the acropolis finds prior to the Persian conflagration of 480 B. C. have not yet been sorted when several volumes of Graef, *Die Akropolis-vasen* were published some years ago. The Orvieto crater surely does not represent the preparation for the battle of Marathon (p. 140) and if it represents the Argonauts, pictures them not at the start but at Cyzicus or in one of their other adventures on the voyage. P. 146 the female nude figure on a lecythus in Boston (for which there should be a reference to Fairbanks, *Athenian Lekythoi with outline drawing in glaze varnish on a white ground*, 1907, pl. XII) is said to have been freed by accident from the drapery added in perishable dull paint. I have a white lecythus in my own collection with a nude female figure, and in view of many representations of the nude female in Greek vases, I see no reason to insist that women were always draped on white lecythi. Fairbanks says it is "not absolutely clear that the young woman's garment was ever drawn."

There are a few bad misprints. But let no one conclude from what I have said that this is not one of the most scholarly and important and careful books on Greek vases that has recently been published. Buschor has a complete mastery of the subject in all details. He is truly a great scholar and his brilliant theory about Sotades (p. 142) has just been confirmed by an unpublished signed plastic vase in the shape of a horse from Meroe that has come into the possession of the Boston Museum. The scholar welcomes the translation and the layman will find delight in the beautiful half-tone illustrations.

DAVID M. ROBINSON.

The Johns Hopkins University.

ART AND ARCHAEOLOGY

How to Appreciate Prints. By Frank Weitenkampff. New York, Charles Scribner's Sons. 1921. \$3.00.

To the print collector, to the student of prints, or to the seeker after knowledge of the Graphic Arts, there is nothing more illuminating on the subject than this latest edition of Mr. Frank Weitenkampff's book.

Chief of the Print Department of the New York Public Library, which possesses one of the largest collections of prints in the country, writer of a number of books on various phases of the graphic arts, the author is preeminently qualified to speak.

That this edition, the third, has reached its seventh printing, evidences its popularity and its value. Many persons who are fond of pictures and know something about them and their painters are "diffident before prints." The impression seems to prevail that their understanding is difficult, that the processes of their making are complicated and too great an effort is necessary to acquire that understanding.

The chapters of the book deal with etching, engraving in line, mezzotint, lithography, aquatint and the various methods, photo-mechanical and color prints, with instructions for selecting and distinguishing them.

Lithography, that charming medium so little appreciated except in the beginning, by the French, among whom was a distinguished company in the early nineteenth century, who produced some exquisite lithographs—is at last finding adherents among modern artists, European as well as American.

To quote Mr. Weitenkampff: "It is a pity that an art so supple in expression, so fascinating in its rich resources, so absolute in its reproduction of the artist's touch without the intervention of any other agency, should not have called forth a fuller and readier response to its appeal. Whatever the cause, we can hope that present conditions are not final; that there will come the spirit and energy to take up this art, and the public appreciation necessary to support the effort."

Mr. Weitenkampff says whether you collect prints or enjoy them without collecting, you are sure to become inquisitive as to their make-up. You will want to have some idea about "proofs" and "states," "remarques" and "restrikes," that such apparently dry details become second nature, when the eye looks for them. All of these details he describes in anything but a dry manner and leaves one inspired to take up the quiet, soothing, altogether delightful study of prints in one's leisure, no matter how limited.

HELEN WRIGHT.

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VOLUME XIII

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NUMBER 5

GIFT OF THE GENNADIUS LIBRARY TO THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

In the long history of the cordial intercourse which has characterized the relations of the people of Greece and the people of the United States of America, since the establishment of Greek independence a hundred years ago, no single event has occurred that is comparable in its manifold significance with the gift which His Excellency Mr. Joannes Gennadius, the distinguished Dean of the Diplomatic Service of the Kingdom of Greece, has recently made to the American School of Classical Studies at Athens. The story of this gift is given in the following columns, together with a description of the magnificent Library, probably surpassing in its richness any library devoted exclusively, as is the Gennadius Library, to the land and people of Hellas.

It is significant that one of the most distinguished citizens of Greece, whose long life has been spent in his country's service, though London has been his home for many years, desiring to bestow upon the city of his birth and the capital of his country the treasures, illustrating the civilization of Greece from Homer to the present day, which he had gathered from the ends of the earth with loving care, scholarly knowledge and unlimited expense, should have chosen an American institution in Athens as the repository and custodian of his collection. Such an act of unparalleled generosity of national feeling, and of unquestioning confidence and trust in a people of another race, coming at this particular time when even the friendliest peoples are estranged and suspicious, is perhaps rather a proof of the highmindedness and broad humanity of Mr. Gennadius than a tribute to the American people. The American School at Athens, in accepting the trust, recognizes the unusual nature of the obligation which it assumes, and will adminis-



THE GENNADIUS LIBRARY.

"B" gives a view of the northern side of the Library and the entrance door with the west window. The two bookcases have shelf-room on all four sides. The rest of the central space is occupied by very broad cases in which stand the large folio volumes of the Collection.

ter the trust, not to enhance its own glory, but to promote good relations among the scholars of all the world who resort to Athens for study.

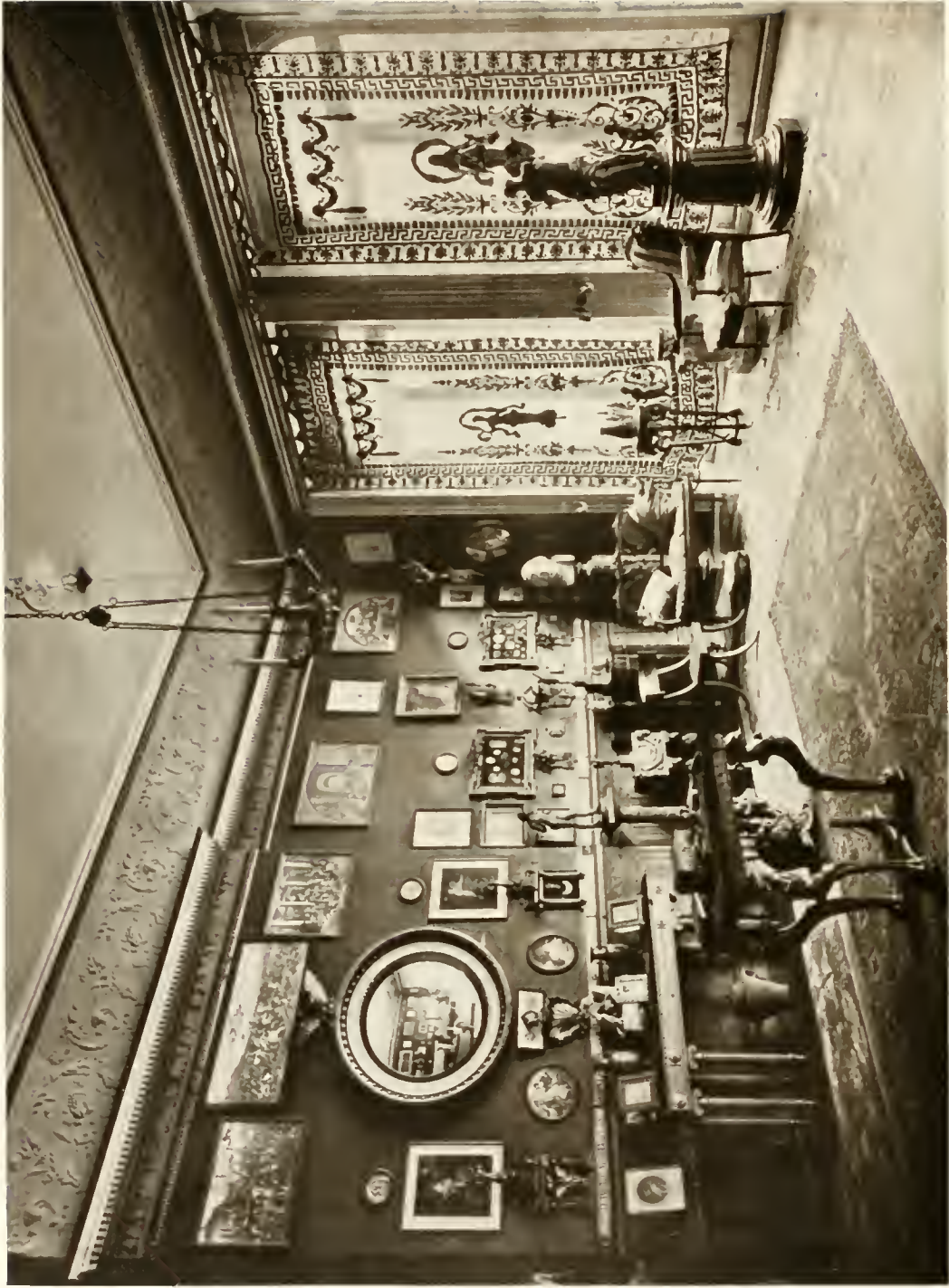
The beginning of Harvard College was a handful of books. The first care of the founders of the American School at Athens, forty-one years ago, was to provide a small working library for its students—a collection which now numbers some 10,000 volumes of practical utility. The School now comes into possession of 50,000 additional volumes, constituting in themselves a library of remarkable completeness. The acquisition of the Gennadius Library by the School will mark a new epoch, not only in the development of the American School, but also in the prosecution of higher studies at Athens in several fields not hitherto provided for among the learned institutions of the Greek capital. It is especially to be hoped that this foundation will lead to the early development of research there in the several branches of History in which the Gennadius Library is peculiarly rich, and more particularly of Byzantine History and Ecclesiastical History.

But the first obligation which America has assumed in becoming the recipient of this priceless gift is to provide a suitable building in which to house the Gennadius Library and Collections. The site will doubtless be provided by the Greek Government, which generously gave us the original tract on which the main School building stands and also the plot of land on which the Women's Hostel will some day be built. The piece of land, contiguous to the present property of the School, which lies at the head of Howe Street—named after Dr. Samuel Howe, the American physician, whose ardent support of the cause of Greek independence will always be gratefully remembered by Greece—and just below the aqueduct of Hadrian high up on the slopes of Mt. Lycabettus, is obviously the most appropriate site for the Gennadeion. The view thence toward the south is magnificent. One can not doubt that American philanthropy will promptly respond, in generous rivalry, to the challenge of Dr. Gennadius' benefaction.

My acknowledgment on behalf of American classical scholars would be incomplete without mention of the part which Professor Mitchell Carroll, Secretary and Director of the Archaeological Society of Washington, has played in securing this disposition of the Gennadius Library. He has been in constant consultation with Dr. Gennadius since the latter came to Washington to represent his Government at the Disarmament Conference; as a pupil of the School and a member of its Managing Committee he possesses intimate knowledge of conditions in Athens and gave invaluable counsel both to Dr. Gennadius and to the management of the School. The School is greatly indebted to him.

To Madame Gennadius and Dr. Gennadius it is impossible to make adequate acknowledgment in words. But we may express the hope that they may live to see their plans abundantly realized. Athens, always a congenial home for scholars since Plato founded the Academy, is by their gift made immeasurably richer in the indispensable apparatus of scholarship, and will draw students of Hellenism in increasing numbers from all parts of the world. Loving Athens, and knowing all that Hellenism has meant and may yet mean to the world, they will have their reward in the renewed glory of the city of the violet crown.

EDWARD CAPPS,
Chairman of the Managing Committee.



THE GENNADIUS LIBRARY.

"C" represents the drawing room looking east. The decoration of the drawing room is in the Greek style and was entirely designed and carried out under the personal supervision of Dr. and Mme. Gennadius. The walls are of flattened Pompeian red, with a dado of black embossed classic design. The dado is divided from the red portion of the wall by a band formed of gilt bronze plaques of a much reduced reproduction of the frieze of the Parthenon and that of Phigalia. In this room are kept also some of the artistic bindings.

WARDMAN PARK HOTEL.
WASHINGTON, *March 29th, 1922.*

MY DEAR DR. CARROLL:

I enclose the amended and amplified scheme, as now definitely addressed to you and Professor Capps, and if you approve of it perhaps you will at once communicate it to the President of the Trustees of the School, to remain confidential until his official concurrence and acceptance of it.

The official communication to me of such concurrence and acceptance will, I suppose, constitute a formal agreement—unless indeed you and Mr. Capps and the President consider that a more formal document is necessary.

On such an agreement being thus completed I shall be ready to confer with you on the details of publication; and I think that the sooner this is done the better it will be on all counts.

Believe me,

Yours very sincerely,

(Signed) J. GENNADIUS.

Dr. Mitchell Carroll.

WASHINGTON, *March 29th, 1922.*

DEAR PROFESSOR EDWARD CAPPS AND DEAR DR. MITCHELL CARROLL:

In accordance with the preliminary conversations which I have already had with you, I now beg to place before you, in a more detailed and precise form the proposal I made, with the full approval and concurrence of my wife, Madame Gennadius, for the presentation of my Library and the collections supplementary to it, as hereinafter summarily described, to the American School at Athens, on the following conditions:

(1) That the said Library and Collections be kept permanently and entirely separate and distinct from all other books or collections, in a special building, or part of a suitable building, to be provided for this purpose.

(2) That the Library, etc., be known as the *Gennadeion* in remembrance of my Father, George Gennadius, whose memory is held by my countrymen in great veneration and gratitude.

(3) That as soon as practicable a subject catalogue of the whole Library and of the collections be completed and published on the same principle of classification as the Sections already catalogued by me.

(4) That no book or pamphlet, or any item of the Collections be lent, or allowed to leave the library; but that rules be drawn up for the proper and safe use of the books, etc. The rarest and most valuable items may even be withheld from any hurtful use, at the discretion of the Directorate.

(5) That a competent and specially trained bibliognost be employed as Librarian and Custodian.

(6) That the special section, containing the published works of my Father, of other members of my family, and my own publications, be kept apart, in a separate bookcase, as now arranged in the Library. Likewise the publications of my wife's Father and of his family.

(7) That the Professors of the University of Athens, the Counsel of the Greek Archaeological Society, and the Members of the British, French and German Schools at Athens be admitted to the benefits of the use of the Library and of Collections on special terms and conditions to be determined by the Directorate.

(8) That if ever the American School of Archaeology in Athens ceases to exist, or is withdrawn from Greece, the Library with all the supplementary collections without exception, shall then revert to the University of Athens on the same conditions as above in respect to their preservation and management.

My wife and I make this presentation in token of our admiration and respect for your great country—the first country from which a voice of sympathy and encouragement reached our fathers when they rose in their then apparently hopeless struggle for independence; and we do so in the confident hope that the American School in Athens may thus become a world center



THE GENNADIUS LIBRARY.

"D," another side view of the drawing-room showing the entrance into the smaller drawing-room, is ornamented in the Oriental style and contains some Byzantine Icons, rare wood carvings of religious subjects from Mount Athos, and a series of original water color views of the Bosphorus.

for the study of Greek history, literature and art, both ancient, Byzantine and modern, and for the better understanding of the history and constitution of the Greek Church, that Mother Church of Christianity, in which the Greek Fathers, imbued with the philosophy of Plato, first determined and expounded the dogmas of our common faith.

Holding as I do a strong preference for giving away during life what one can, rather than willing after death what one may no longer use, I am ready to make over to the School the whole of the said Library and the other collections so soon as provision for their due housing has been made; and I pray that my wife and I may be spared to enjoy the sight of their actual utilization in full working order.

The Sections of Theology, of Geography and Travels, of Pamphlets relating to Modern Greece, of the Works of Byron, and of the History of the Greek War of Independence, are already catalogued by me, in a minute systematic subject plan, with indexes of names, etc. The catalogues of these sections, which consist in all of about 10,000 items, can now be consulted. Of the other Sections, portions are catalogued in the alphabetical card system.

The Library consists of between 45 and 50 thousand items, *i. e.*, volumes of from Atlas Folio to small 32° sizes, and pamphlets which may be of a few pages but are often far more valuable and rare than massive folio volumes.

All the works forming this collection refer, one way or another, to Greece; Ancient, Byzantine and Modern—its history, geography, language, literature, art, archaeology, etc., etc. It comprises a superb set of the First Editions of the Greek Classics (Aldine, etc.), all being rare and some unique copies, including an exceptionally fine copy of the first edition of Homer; all the first and rarest editions of the Greek Scriptures, of the Greek Fathers and of the Greek Liturgies; fine copies of the Byzantine writers; sumptuous editions of the great travels in Greece and the Levant; great illustrated works on Greek Archaeology; the earliest and rarest works of modern Greek literature; an exhaustive series of works on the Greek language; some of the rarest works on modern Greek history; rare modern Greek periodical publications; etc., etc.

In a word this Library constitutes the most complete extant collection of literature on Greece as a whole. The series of pamphlets relating to Greek and Eastern affairs is unique, being carefully classified and bound up in some 300 volumes.

The books are all bound, with but very few exceptions, by the best English and French binders. Besides this modern work, however, the Library contains some 500 historic and artistic bindings of the XVI, XVII and XVIII centuries, veritable works of art in perfect condition. They include the first edition of Aeschylus in the binding of Henri II and Diane de Poitiers, Erasmus's famous dialogue on the pronunciation of Greek, in the well-known binding of King Henry VIII, as well as two other works from the same Royal library and in the same stamped bindings; the first Greek edition of St. Chrysostom in the bindings of Charles II; bindings of James I and James II; several of Louis XIII and Louis XIV of France; seven or eight of Napoleon I; a large number from the libraries of other European Sovereigns; three works bearing the signature of Racine; about twenty bindings from the Library of Thuanus; ten from that of Colbert; three from that of Canevari; about thirty with the arms of Popes and Cardinals; and a host of other rarities, hardly possible to remember and enumerate here. Several of the Greek classics are copies on vellum, including the one of two copies of the first edition of Lucian so printed, the only other such copy being now treasured in the Florentine library.

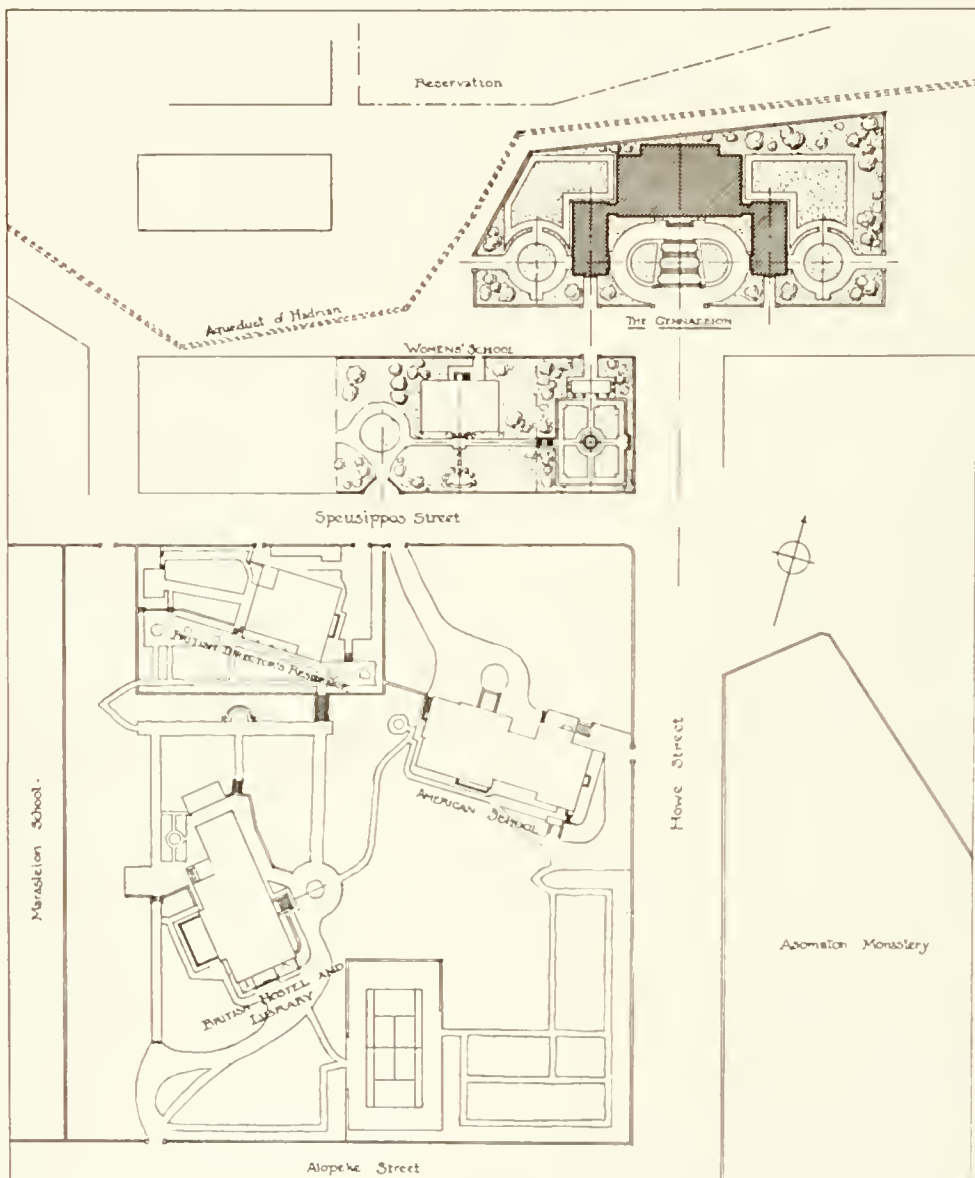
The Library includes several mss. and many original and unpublished documents referring to the Greek War of Independence.

A small collection of Greek historic medals, modern Greek coins, and plaster casts of Greek gems, etc., equally forms part of the Library.

Mention may also be made of an almost complete collection of Greek postage and revenue stamps and postal cards from the first Paris issue to the present day.

Also three or four dozen of framed engravings and water colours of Greek monuments and landscapes.

More important than these supplementary collections is the great and absolutely unique collection of some 40,000 woodcuts, engravings, photographs, etc., relating to Greek history (portraits and scenes), topography, archaeology, costumes, etc., as also to the fine arts, which are carefully and methodically classified and laid down in about 80 large scrapbooks measuring 12 by 18 inches.



VAN PELT AND THOMPSON
ARCHITECTS
126 EAST 59th ST. NEW YORK CITY.

PROPOSED SITE
OF THE
GENNADEION
ATHENS GREECE

Metres 0 10 20 30 40
Feet 0 30 60 90 120

APRIL 22nd 1922
DRAWING No. 129-A
SCALE IN METRES 0.0015th

Supplementary to this collection are many hundreds of specimen numbers of newspapers and periodicals issued in Greece and the Levant, or by Greeks abroad.

An immense quantity of clippings from Greek, English and other journals dating from 1864 to the present time and relating to Greece and the near East, are contained in some 40 solander boxes. They represent an invaluable and altogether unique source of historical data.

Twenty dust proof glazed cases for the exhibition of the Artistic bindings, and such other fixtures now in the library will be included.

Believe me,

Yours very truly,

J. GENNADIUS.

2 GLOUCESTER ST., BOSTON, MASS.,

April 12, 1922.

HIS EXCELLENCY MR. J. GENNADIUS,

Envoy Extraordinary of the Royal Government of Greece,

Wardman Park Hotel, Washington, D. C.

MY DEAR MR. GENNADIUS:

The Chairman of the Managing Committee of the American School of Classical Studies at Athens, Professor Capps, has transmitted to me, as President of the Board of Trustees of that institution, your most generous offer, dated March 29, 1922, of your magnificent private Library and supplementary Collections as a gift to the School, as a memorial to your distinguished father, Mr. George Gennadius, together with the conditions attaching to your offer.

I regret that illness has prevented my earlier acknowledgment of your proposal, whose extraordinary character, as well as the high motives which have inspired your action, have not failed to impress me deeply. No more fitting memorial to George Gennadius could have been conceived by his equally distinguished son; Greece is obviously the most appropriate home for your remarkable collection of documents relating to the history of Hellas and the Levant; and Greece as well as America are equally benefitted by the permanent establishment in Athens, under the care of the American School, of your Library and Collections, the result of many years of scholarly selection. May I express to Madame Gennadius and to you my profound appreciation of the honor and recognition that your proposal of itself confers upon the American School at Athens.

I accept, in the name of the American School and its Trustees, your generous gift and the conditions subject to which you make it—with the proviso, however, which necessarily attaches to the acceptance of so heavy a responsibility before we have had time to ascertain whether or not we can obtain the funds with which to fulfil the obligations we should be assuming—viz., that before taking title to the Library and Collections we must first consult with possible donors of the necessary funds for the erection of the building or wing to house the Library. Mr. Capps tells me that he has already laid the matter before one benevolent corporation, and I can assure you that he will proceed with all diligence in his search. I trust that, even in these difficult times, we may soon meet with success.

If the undertaking is consummated in accordance with your highminded and generous proposal, I feel confident that The Gennadeion of the American School in Athens will become the resort of all scholars of the world who devote themselves to the interpretation of the Hellenic civilization in all its branches, from the Ancient Greece, through the Byzantine Empire, to the Greece of today. And I am sure that I share with you the belief that your gift to the world of scholarship, through the agency of the American School, will greatly strengthen the ties, already close, that bind the Republic of the West to your native country, the fountain-head of our European civilization.

Accept, Excellency, for Madame Gennadius and yourself the assurance of my sincere and profound gratitude, in the name of my colleagues of the Board of Trustees.

Very sincerely yours,

WILLIAM CALEB LORING,
President of the Board of Trustees.

WARDMAN PARK HOTEL.
WASHINGTON, April 27, 1922.

MY DEAR JUSTICE LORING:

Your letter of the 18th instant accepting the gift of our Library and its supplementary collections from the part of Madame Gennadius and myself, is couched in terms so impressive and so honourable for us that, coming especially from one of your position and authority, enables us to realize already the practical benefits and the moral gratification resulting from our decision.

We are convinced, with you, that in the keeping of the American School at Athens, the Library will become a world center of Hellenic Studies in their varied aspects, and that it will constitute a visible expression of the secular fellowship between our two countries, strengthening and rendering it unalterable.

I wish to avail myself of this opportunity to place on record my deep obligations to Dr. Mitchell Carroll, whose advice I sought in the first instance, and whose mature judgment and whole-hearted assistance and encouragement, as well as that of Professor Capps, whose cooperation he called in, were invaluable in bringing the negotiations to this happy conclusion.

Very sincerely yours,

(Signed) J. GENNADIUS.

Appreciation by Director of the Metropolitan Museum of Art, New York City

In all its features, as here outlined, and not least of all in its international significance, this offer seems to me one of the most remarkable I ever heard of. A Greek offers a princely gift to America, so contrived that it can not fail to keep the two nations in close and friendly relations to each other, by serving as a perpetual reminder of their mutual obligations. Mr. Gennadius, long one of the prominent public men of his country, who has spent years in its foreign service, has selected an American institution to be the permanent repository of a library and collection which represents two generations of careful and intelligent collecting without stint of means. From his account of it there can be no doubt that this library is today one of the richest and most important in the world within its field, and by singular good fortune that field is wholly within the scope of work for which our School was founded. There seems to be no extraneous matter in the 45,000 to 50,000 volumes of which it consists, and the same is true of the accompanying collection as described by him. . . . An acquisition like this would at once place the School in the front rank of learned bodies in Europe, and enable it to afford unparalleled facilities to scholars from all parts of the world who visit Athens. Such an opportunity does not come once in the lifetime of every institution, and if allowed to pass by it can never recur.

EDWARD ROBINSON.

Appreciation by Librarian of Congress, Washington, D. C.

The collection is a superb one, uniquely comprehensive within its field; and this disposition of it shows not merely a great generosity but fine sagacity: for it ensures its permanent integrity, and its most intensive and productive use, in a sympathetic environment: the one environment indispensable to a completely intelligent use of it. It guarantees an ample resource to the entire group of students who pursue classical learning across its threshold; and who remind us that, though on a map of the world you may cover Athens with a finger tip, she still lords it in the thought and action of mankind.

And the vesting of the trusteeship in America is a fine compliment to us nationally, and a fine recognition of the serious scholarship, the efficient enthusiasm, the spirit of cooperation, and the sense of responsibility, still happily surviving amongst us.

HERBERT PUTNAM.

THE LIBRARY OF CONGRESS,
WASHINGTON, April 28, 1922.

EXCAVATIONS IN GREECE IN 1921

By C. W. BLEGEN

Assistant Director of the American School of Classical Studies at Athens

THE wonderful results of archaeological research in Greece during the latter half of the nineteenth century are well known. Remains of almost all the most important cities of Ancient Hellas were revealed by the spade, and the new light consequently shed on problems of ancient history and civilization was immense. The excavations of the Greek Archaeological Society at Athens and Epidaurus, of the French School at Delos and Delphi, of the German Institute at Olympia, of the British School at Sparta, and of the American School at the Argive Heraeum and at Corinth—to mention only a few—yielded notable contributions to our knowledge of the past.

By the beginning of the Twentieth Century, however, most of the larger sites of Greece proper had been at least superficially examined and the main lines of Classical Archaeology had been authoritatively laid down. For fresh material archaeological investigation now began to turn in two new directions; on the one hand, following up the later development of classical investigation by the excavation of the large Greco-Roman cities of Asia Minor; and, on the other hand, seeking to gain more knowledge of the origins of classical civilization by the study of what came before.

This latter course led to the vigorous resumption of work in the field in which Schliemann had earlier won fame by the splendid treasures he unearthed at Mycenae, Tiryns, and Troy. The leader in this new movement was Sir Arthur Evans, who in a series of brilliant campaigns at Cnossos in Crete

brought to light the impressive remains of a great palace, reconstituted the life and civilization which had once flourished within its walls, and by his keen and careful methods of observation revolutionized the prevailing conception of the age to which these monuments belonged. Further exploration, chiefly by American, British and Italian expeditions, supplemented to a remarkable degree the discoveries of Evans, making it clear that throughout the Bronze Age Crete was the center of a highly developed and widespread culture.

Researches into this early period on the mainland of Greece did not in the meantime keep pace with those in Crete, although numerous problems regarding the relations between these two areas, especially in the Mycenaean period, had now arisen. It is in fact only in recent years that new excavations have been undertaken both at Tiryns and Mycenae with the object of ascertaining more clearly the exact nature of these relations. But such large sites, which were almost completely excavated more than forty years ago, do not in their present condition suffice to give the answer to the new questions that have been raised. It has therefore proved very profitable to search out and excavate a number of much smaller settlements which, due to their very lack of importance, have for the most part escaped the plunder and destruction that fell to the lot of the larger places, and may still be found in a much more nearly undisturbed condition than the latter. While such small towns naturally cannot be

ART AND ARCHAEOLOGY

expected to possess a great palace like those at Mycenae and Tiryns, they nevertheless in their more modest way yield both objects and evidence of great value for an understanding of the civilization which they represent.

These small towns are now completely buried beneath the soil, with often not a vestige of their walls projecting above the ground. They are, however, generally marked by a low mound which has gradually formed over their site. Mounds of this kind—composed of the débris and ruins of successive settlements of mud-houses—do not differ much in appearance from small natural elevations, but can in most cases be easily recognized by the great numbers of potsherds, or fragments of ancient pottery, which cover their surface.

ZYGOURIES

A mound of this kind was recently discovered and investigated by members of the American School of Classical Studies at Athens, in the course of a motor trip through southern Greece. It lies in the northeastern corner of the Peloponnesus, in an upland valley shut in by mountain ranges on either side, about midway between Corinth and Mycenae and close to the modern village of Hagios Vasilios. The site was visited last March by Dr. Edward Robinson, Director of the Metropolitan Museum of New York, and Mrs. Robinson, who were shown numerous potsherds and traces of ancient walls, and considered the mound a very promising one for excavation. Together with Dr. R. B. Seager, an American archaeologist who has made remarkable discoveries in Crete, they also provided the necessary funds for the enterprise. The excavations were conducted by the American School,

and the early success of the expedition, reported some time ago by the Associated Press, has now been supplemented by further discoveries.

The members of the staff who superintended the digging included C. W. Blegen, A. J. B. Wace, Director of the British School at Athens, Dr. J. P. Harland of Princeton, Dr. L. B. Holand of the University of Pennsylvania, and Mr. J. D. Young of Princeton University. Some of the more interesting discoveries were made while Dr. Edward Capps, lately American Minister to Greece, was visiting the excavations. The results of the campaign are of considerable importance for the study of prehistoric Greece.

The earth covering the hill was found to consist of an accumulated deposit of the débris and ruins of successive prehistoric settlements. This deposit lay in three distinct but unequal strata, one above the other, each of which yielded characteristic remains, differing from those of the other two layers. This proves that the town which existed here long before history began to be recorded in writing passed through an extended course of development, falling into three stages or periods. A comparison of the finds from this site with objects found at other places on the Greek mainland and in Crete indicates that the settlement must have existed from perhaps 2400 B. C. to approximately 1200 B. C., covering more than a millenium in its career.

The earliest stage, called by the excavators the Early Helladic Period, which came to its end not long after 2000 B. C. and must therefore have existed contemporaneously with the great days of Babylon when Hammurabi issued the first recorded and famous law-code, seems to have been the most flourishing. At that time the



One of the deeper trenches in the excavation of Zygouries. At the bottom of the Pit in the foreground was a Middle Helladic Grave.

whole hill was occupied by the town, which consisted of many small houses, built close together and separated by crooked, narrow streets. The sub-structures of these houses are still preserved, and, supplemented by other evidence, give an idea of the conditions of life in that remote age.

The foundations of these buildings and the lower part of the walls, rising perhaps two feet from the floor, were built of rough stones laid in clay. The upper part of the walls was constructed of crude (or unbaked) brick, strengthened by transverse beams and horizontal and vertical studdings of wood. Some of these walls were three feet thick, which gave them the necessary strength to support the heavy roof. The roof was flat and was probably used

as a terrace. It was built of logs or small tree-trunks, not squared but left in the round, which were placed close together and ran from wall to wall. A layer of clay filled in the chinks between the logs and levelled the upper surface. Upon this platform was laid a layer of reeds, running not parallel to the heavy logs but diagonally across them; and finally above the reeds was spread a thick coat of clay.

So much wood was used in the construction that all these houses were ultimately destroyed by fire. A fortunate result of this conflagration, from the excavator's point of view, is the preservation of some of the evidence regarding the technique of building. For many of the crude bricks were effectively fired and rendered



Zygyouries: Basement Room of the Mycenaean Palace in which was found the great store of pottery.

permanent, and chunks of clay packing from the roof, preserving the impression of the logs on their lower side and of the reeds on the upper, were baked hard.

The floors of these houses consisted merely of earth or clay well trodden down. In the center of some rooms there was probably a hearth, or open fireplace. Apparently there were no windows. Doors were made of wood and swung on a post set in a pivot-hole cut in the stone. The door probably provided the only exit for the smoke from the hearth.

The plans of these dwellings were by no means uniform. A constant feature in each house, however, seems to be a characteristic square room about which were grouped other more irregular

chambers. In many cases these were very small indeed and can hardly have served as anything more than store-rooms. The family presumably lived most of its life out of doors. The corners of the buildings are rectangular or at any rate a close approach to a right angle. Party walls were probably used in some instances.

There was practically no furniture. Occasionally a rude bench built of clay and stones runs along one wall. The family no doubt usually sat on the floor; and the floor served for a dining-table as well. In one of the houses excavated the "table" was found set; that is, ten shallow bowls, or "soup-plates," stood on the floor around the presumable hearth. Near by was a deep cooking pot or "kettle," in which



Zygouries: Large Central Room in the "House of the Pithoi." The Pithoi, or great storage jars, may be seen along the wall to the left.

still remained a large beef-bone. The last meal prepared in this house, which a mysterious catastrophe prevented the occupants from eating, was therefore almost certainly beef-broth or beef-stew. The floor was strewn with snail shells, the remains of the first course.

Bones of sheep and goats and swine, various kinds of mussel shells, carbonized pits of olives, and grains, scattered about the floors of other houses and in the streets, show that the daily menu was not monotonous. The bones are usually cracked, so that the marrow, which was a highly prized delicacy, could be sucked out, and when this was exhausted the remains were thrown carelessly down on the floor, where 4000 years later they give picturesque

testimony of the primitive habits of prehistoric man.

Food supplies were kept in large earthenware jars ranged along a wall. Four such huge "pithoi," six feet in height, were found in place in one of the more substantial houses. Small mill-stones, or hard volcanic stone curved so that they could be held in the lap while grain was being ground upon them by means of a pestle, were brought to light in almost every house.

Pottery is the most numerous class of objects discovered. This includes chiefly the ordinary household dishes mentioned above; but the shapes of these vessels are varied and interesting. Many were recovered unbroken, but most of them were cracked or shattered into fragments. When these frag-



Three large Craters, or wine vessels, in a corner of the "Potter's Shop" at Zygouries.

ments are cleaned and pieced together, however, the vase can easily be put together. Solving an original jig-saw puzzle of this kind is a most fascinating undertaking. In this some one hundred and fifty vessels were reconstituted. They are made of fine clay paste worked into shape by hand and baked in a hot fire. Thus they become permanent testimonials to the civilization which produced them, for, though breakable, their material is practically indestructible. The surface of these vases is usually covered with a thin glaze-paint and some simple patterns in the same medium were eventually elaborated to form a decoration.

The Early Helladic Period belongs to the Bronze Age, when iron was still unknown. Several bronze pins and

chisels, as well as a knife, were found, and one of the chief prizes of the campaign was a handsome bronze dagger in splendid condition. The handle, which was probably originally made of wood, was missing, but the four rivets which had fastened it in place were still preserved in the tang. Among other rare finds may be mentioned a small female figurine of which the eyes and hair are rudely indicated in paint, and a button seal giving an impression of a quartered circle in which each quarter contains a curious mark, probably a letter. These last two objects are both of terra cotta.

The second stratum, representing what the excavators call the Middle Helladic Period, which extends from apparently 2000 B. C. to 1600 B. C.,

ART AND ARCHAEOLOGY



Mycenaean Jar from the Pottery Store at Zygouries.

the floors of the houses. Several such graves were found, including one which proved very interesting. This was probably the grave of a young girl. Enclosed in a ring of small stones the body lay on its right side, with the legs doubled up so that the knees almost reached the chin, while the hands were held before the face in a gesture of supplication—the typical contracted attitude familiar in prehistoric graves. The skeleton was still fairly well preserved, though the bones crumbled easily when touched. Just behind the head were two small vases, a diminutive cup and a jug, both decorated with simple patterns in dull paint. Round the throat was a necklace of beads, nineteen of crystal and ten of glass paste. Several coils and rings of bronze wire found about the head had presumably been used to fasten the hair. There were two small bone pins, probably for the same purpose. A loom-weight of terra cotta and two or three flakes of obsidian complete the list of objects from this grave.

The third stage of the settlement, which is called the Late Helladic Period, is also familiar under the name of the "Mycenaean" Age. This period extends from about 1600 to 1100 B. C. and is well known from the monumental remains at Tiryns and Mycenae. The town near Hagios Vasilios was a much more modest establishment than the two just mentioned, but here too the Late Helladic Period is a time of revival and great material prosperity. Several large buildings were erected with impressive walls built up of huge blocks of stone. Apparently the palace alone stood on the top of the hill, while ordinary people were obliged to live in small houses in the plain below.

In one of these large buildings was found what proved to be a potter's

seems to coincide with a partial abandonment of the site or with a decline in prosperity, unless the scanty nature of the remains is due to deliberate destruction carried out at a later age. In any case, the remains of house walls are very few and no complete plans were obtained. But enough is preserved to show that the second stage of the town marks, technically at least, a considerable advance over the first. More precision and care may be noticed in the method of construction. In pottery, too, the second stage surpasses the first. For the vases are no longer fashioned by hand alone, but are turned on the potter's wheel. The effect of this is clear in the improvement in the shapes of vases, which now become far more regular in fabric and more graceful in form.

In the Middle Helladic Period it was apparently the custom to bury the dead in the heart of the town beneath

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shop containing a fairly complete stock in trade, or perhaps a well-equipped butler's pantry of the palace. Two rooms, connected by a doorway in which there was a great stone threshold, were cleared, and were found to be filled with hundreds of vases, some in rows, some in high stacks, set close together, one vessel inside another. These vessels were all new and had obviously never been used. Many were removed unbroken, but by far the greater number had been cracked and shattered by the fire which destroyed the building. These can be put together again, and when the work of restoration is completed the collection from the potter's shop will be unique. Among the vases found were about 300 deep bowls for cooking purposes, 75 small saucers, forty or fifty cylixes or champagne cups, twenty jars, five large deep craters, three gigantic and nine smaller stirrup vases, and ladles, cups, jugs, and basins in lesser numbers.

The walls of the shop were covered with coarse plaster. The rooms of the upper story which had been destroyed by fire must have been much finer; for they were decorated with wall-paintings or a coat of fine stucco. Many fragments of this plaster, some calcined and blackened by fire, some still preserving in their original freshness the bright and gay colors of the paint, were recovered.

The building also had some sort of simple plumbing. Cemented and terra cotta drains ran along the walls and a practical drain-trap, coated with cement, was found. Among the débris and rubbish filling it were a slender bronze knife with an ivory handle, and a steatite gem seal.

The prehistoric town now again brought to light is nameless, and its identity will probably always remain a mystery. In the Homeric days, when



Ancient "Champagne Cup" from the "Butler's Pantry" at Zygouries.

the Greeks and Trojans battled beneath the walls of Troy, it was a flourishing community. Its streets were filled with life and people, eager for the latest bulletin from the front. And when after its famous victory Agamemnon's army was disbanded, we can picture the joyful welcome extended by the humble citizens of this town to the local contingent returning home; and it requires no great stretch of the imagination to suppose that the graceful wine cups in the potter's shop were greatly in demand for the celebration of the long-awaited homecoming. All this life has now vanished. For thirty centuries the town has lain forgotten beneath the soil, its site marked only by a few wild pear trees, and here and there clinging about a heap of stones from the ruined walls a cluster of peculiar shrubs known by the modern farmers as "zygouries." From these shrubs the hill itself has come to be called Zygouries, and it is under this name that the prehistoric settlement will take its place in the records of archaeology.

Athens, Greece.

ART AND ARCHAEOLOGY IN ITALY IN 1921

By GUIDO CALZA

TWO great events have characterized the life of Artistic and Archaeological Italy during the past year, two events of world-wide importance and extraordinary character that place the year 1921 among the most fortunate for Art and Archaeology. They are: the restoration of the monuments that record Dante, and the restitution of the Italian artistic treasures still held by Austria. Whoever wishes to balance the artistic and archaeological books of the past year must begin by taking these two events into account. Italy thought it not enough to revise the various critical editions of the Divine Poem and of all Dante's works; that the official ceremonies and the Dante commemorations, and the concerts and the beautiful cinematograph that reproduces the most notable events of the poet's life with exquisite artistic sense, were not enough. Italy, just come out of the great war stronger and greater, wished to prove her new spirit of wisdom by celebrating the sixth centenary of her greatest poet with enduring works of peace after all the clash and clamor of war.

DANTE

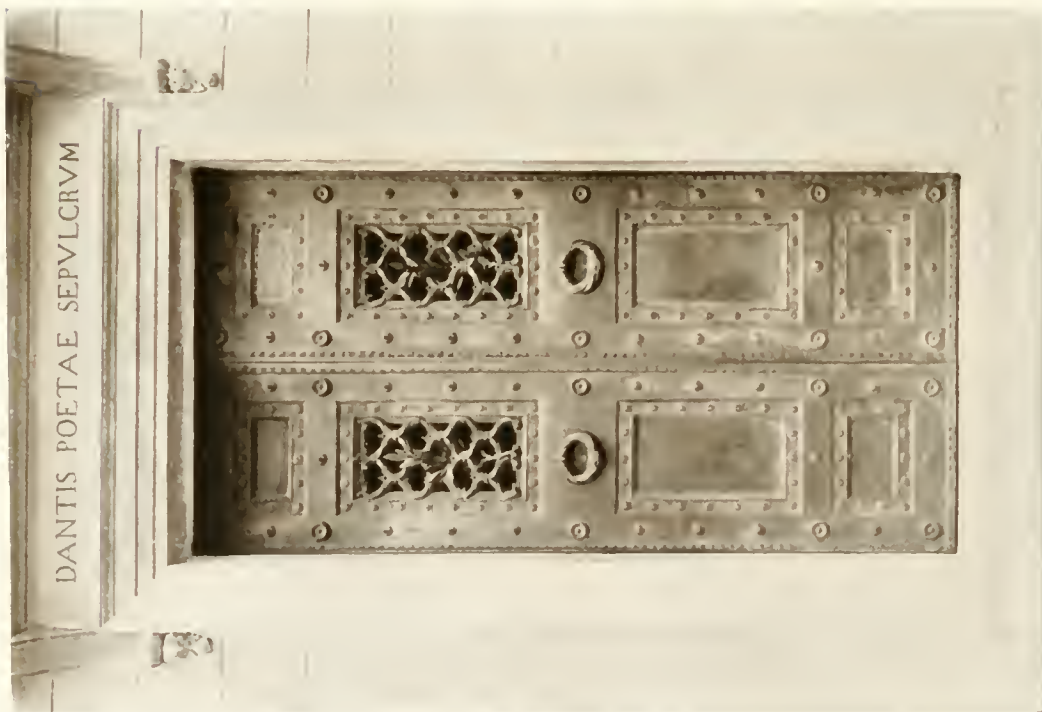
Therefore the attention of the *Direzione Generale delle Antichità e Belle Arti* was turned to the restoration of monuments mentioned in the "Divine Comedy" as having some connection with the life of the poet.

RAVENNA

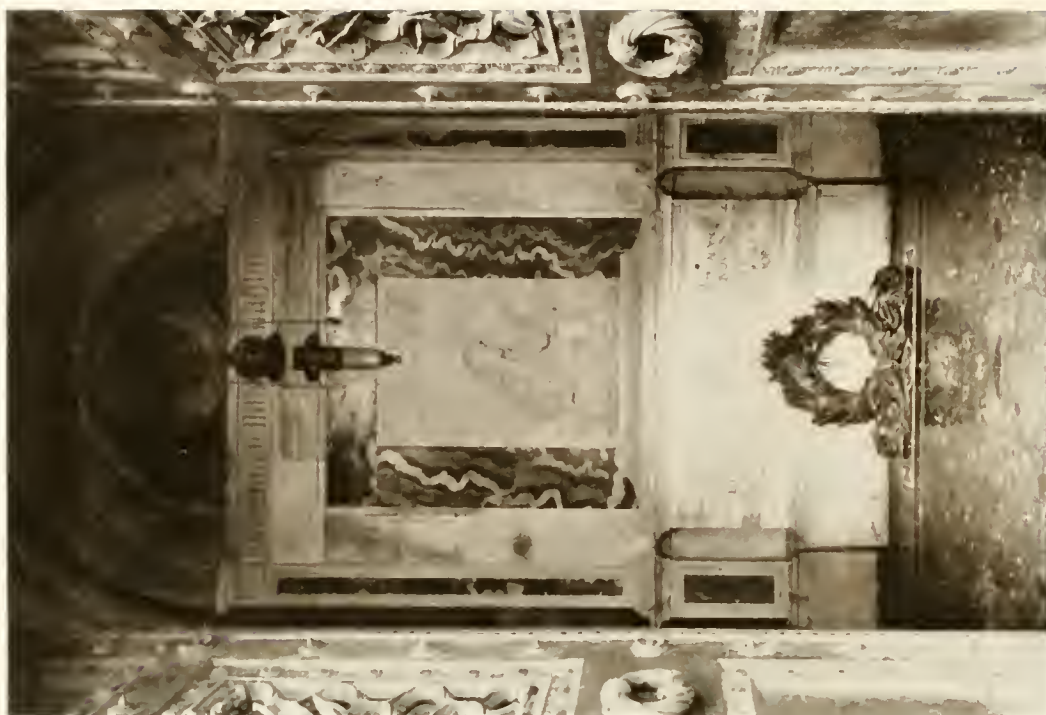
At Ravenna, the city that holds the sacred bones of Dante in custody, the church of San Giovanni Evangelista has been restored, which, founded

about the year 424 by Galla Placidia, had been altered and debased by Baroque remodeling. But now the beautiful apse with its open gallery has returned to the light; the Gothic Chapel has been reopened, its frescoes cleaned and the quadriportico isolated, giving the history of this church, which shows the earliest example of the apsidal gallery and of the apse covered with a flat roof—two new and very interesting architectural problems. And also, restorations in San Francesco di Ravennà, the church of Dante's funeral, have given it the basilican form once more, while preserving that architectural harmony with which ages of glorious art had endowed it. The quadrifori in the Campanile have been reopened and the cornice made over, beneath which gleam the beautiful majolica. The interior of the mediaeval basilica reappears almost intact, since the stucco has been removed, and the stairs leading to the crypt and to the presbytery reconstructed.

The Polentana Chapel, which contains the tombs of Dante's hosts, has been restored with the aid of documents; and, while removing a wall, paintings by Giotto were discovered, which, now that they have been cleaned and re-touched again after many ages, show the portrait of the poet. This church, restored in this way, even if not identical with the one that Dante saw, corresponds in simplicity and dignity with the spirit of the poet. Nor could the worthy adornment of Dante's tomb be neglected; for, with the miserable, hideous eighteenth-century construction that defaced it, it had appeared unworthy of the great poet. Now,



Ravenna: Dante's Tomb. The new bronze doors (given by the Commune of Rome).



Ravenna: Interior of Dante's Tomb.

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instead, the austere polychrome marble facing and the beautiful bronze doors, the gift of the Commune of Rome, and the one votive wreath in bronze and silver, the work of the sculptor Poliaghi, which the Italian army placed on the sarcophagus, make this tomb a sanctuary worthy of our great national poet.

FLORENCE

In Dante's native city, Florence, the first thought has been to restore the baptismal font in San Giovanni, not only because the poet mentions it in his poem, but because he himself received Christian baptism there. But alas! Almost nothing of the ancient font still remained, for it was destroyed at the end of the XVI century by the Grand Duke Francis, and the marbles that decorated it lost or used elsewhere. Yet it has been possible, with the aid of an old drawing and of several fragments, to make a very successful reconstruction. And the important restorations in the Church of Santa Croce have been hastened; the stained glass window of the "Deposition from the Cross" attributed to Giovanni di Marco, has been replaced in the façade and the Castellani Chapel cleaned, giving us some hitherto unknown but very important frescoes that may be attributed to pupils of Giotto: the figures of the four evangelists and the doctors on the vaulting, and, on the walls, eight large narrative paintings with other smaller ones. Various restorations have also been made in Santo Stefano del Popolo, belonging to the Badia, which Dante mentions in his poem, but which is especially celebrated because Giovanni Boccaccio began to read the cantos of the "Divine Comedy" in public there.

Moreover, the Frescobaldi Palace has again acquired its ancient aspect; it is



Etruscan Tomb of the VI Century B. C., with long dromos. Recent excavations at Monte Maria near Rome.

famous for having offered the hospitality of its walls to Charles de Valois, who came to Florence in the name of Boniface VIII and whose labors brought about Dante's unmerited exile. It must, then, have been at the height of splendor in Dante's time; and, in fact, since the more recent plaster has been scraped off, the older and better preserved parts of the exterior walls may be seen with the outlines of the primitive windows. So that this palace, which stands at the corner of one of the



Florence: Baptismal font in San Giovanni, after its restoration.

most suggestive streets of old Florence, has again acquired the severe character of the XIII century just as Dante saw it. Nor has the Torre della Castagna, only a few steps from the house of the Alighieri and from Dante's parish church been neglected, nor the Torre degli Amidei, famous for the tragedy of the Buondelmonte from which arose the fratricidal struggle between Guef and Ghibelline; nor the church of Santa Maria dei Ricci, celebrated for having been Dante's parish church, which freed from the disfiguring plaster has again taken on its primitive form, and contains the altar of the Portinari family with their coats of arms and two little bronze doors of the XIII century: these have each and all been restored.

ARCETRI, ROMENA, SANZODENZO

Not only Florence and Ravenna have again acquired a little of their characteristic XIII century aspect by means of the restoration of their most famous monuments, but, in many parts of Italy, all the buildings more or less directly connected with the most noteworthy events of Dante's life have been made the object of intelligent care. And so the Church of San Leonardo at Arcetri, an humble little country church built after the year 1000, and the famous castle at Romena, rich in historical memories, which stands on the right bank of the Arno, and at Sanzodenzo, the church that sheltered Dante and the Florentine exiles in 1302, have once more the appearance, the decorations, the life they had during that epoch. In the Province of Rome,



Florence: Frescoes of the Castellani Chapel in the Church of Santa Croce.

Anagni, the home and favorite residence of Boniface VIII possesses many vivid souvenirs of the age of Dante. Therefore the Cistercian Monastery with its large halls and decorative frescoes of the early XIV century, which must have been the palace of Boniface, has been restored, as well as the palace of the Caetani family, where the Pope submitted to the famous insult from Sciarra Colonna.

RESTITUTION BY AUSTRIA

The second great artistic event in Italy was the restitution of the objects from excavations and of the art treasures which Austria had seized and carried off at various times. It is necessary to

say at once that both Austria and Italy have conducted themselves in this affair with a tact and good taste worthy of cultured nations. Italy has insisted ever since 1859 and 1866 on her right to these artistic treasures, which Austria had already promised to give back many years ago. For example: the celebrated tapestries by Raphael belonging to the Gonzaga of Mantua, which were taken to Vienna in 1866 under oath to return them after war, have now come back to their original frames in the magnificent Mantuan Palace of the Gonzaga.

At the same time as these, the sumptuous robes worn by Napoleon I at his coronation as King of Italy, the tunic,



Florence: Frescoes of the Castellani Chapel in the Church of Santa Croce.

mantle, sceptre and decorations have returned to form part of the artistic patrimony of Italy, as well as the Byzantine reliquary of Cardinal Besarione, the famous painting of Pirano by Vivarini, the ivory casket from the Duomo at Pirano, archaeological material from Aquileia, illuminated codices taken from convents in the Trentino and the Alto Adige, six priceless musical codices that belonged to the Duomo at Trent, and 3200 objects excavated in the prehistoric necropolis of the Venezia Giulia.

The most valuable of these objects of art are perhaps the bronze medallions representing the Labors of Hercules, the work of Bonacolsi detto l'Antico (XV cent.); on one of them the hero is shown tearing the Nemean lion to

pieces and killing the hydra of Lerna. Yet the most priceless is the delicate bronze by Donatello, "Love breaking his bow," one of the masterpieces of the great Florentine sculptor of the Quattrocento, which was taken from the Ducal Palace at Modena. It would seem that this bronze symbolizes the Renaissance breaking the bonds of the Middle Ages.

However noteworthy the restitution of these objects may be, on account of their actual value and on account of the affection we feel for the memorials of our forefathers, their disappearance from the rich collections of Vienna does not mean impoverishment, for the Viennese museums and galleries still possess a very large number of masterpieces. Their restitution has served, instead, to



Rome: Three tombs excavated near the Basilica of Saint Sebastian.

solve every controversy with the government of Vienna and is an act of probity that stills the rancor of past years.

These exiles, that have returned to their native land after so many years, these last redeemed prisoners that have obtained their liberty—in a word, all these treasures of art are soon to be re-united at Rome in a splendid exposition in Palazzo Venezia. This exhibition will be the acknowledgment of our sacred right and of our fervid love for our artistic patrimonium.

ARCHAEOLOGICAL EXCAVATIONS AND DISCOVERIES

Moreover, the work done in the archaeological excavations and the discoveries made, have not been less important than in other years.

ROME

The demolition of Palazzo Caffarelli at Rome has made it possible to study more carefully the Temple of Jupiter Optimus Maximus on the Capitol. The southeast angle of the basement has been unearthed to a depth of over six meters; but all the other parts of the temple have disappeared, owing to the crumbling and falling of the tufa blocks. An interesting Jewish catacomb belonging to the lower class and dating from the II and III century of the Christian Era has been discovered beneath the Villa Torlonia on the via Nomentana. While on the via Salaria, the cemetery of Pamphilus has come to light, part of which had been visited in 1534. Especially notable is the discovery of two unexplored galleries,

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Florence: Torre della Castagna after its restoration.

characterized by *loculi* in a perfect state of preservation and by small objects (ivory and crystal statuettes, lanterns and coins), which were used as signs to identify the tombs that had no inscriptions. The names of some priests, who, perhaps during the VIII or IX century visited the place and celebrated mass there, have been found carved on the sides of an altar.

But as if to bear witness yet another time to the love and respect felt for the great memorials of the antique beauty of Rome, the Fortuna Virilis, on the Piazza Bocca della Verità, the exquisite rectangular temple in the Foro Boario, has just been isolated and set free from the confusion of huts and hovels, that crowded around it.

Time has in some places corroded the delicate graceful profiles of the mouldings of this little Ionic temple, a marvelous jewel of Greco-Roman architecture, but it was far more damaged by the barbarous alterations made in it, when the Armenians used it as a hospital. However, after the work of demolition had been carried out, the basement, faced with travertine, came to light, and traces of stucco were found on the columns and exterior walls. And now this temple is to have its antique form once more from the roof down—the vestibule will be opened, the cella restored and the pavement raised to the level of the ancient floor.

While demolishing some modern pilasters inside the church, the remains appeared of IX century frescoes. They are paintings that date back to the beginning of the transformation of the temple into a church (Santa Maria Egiziaca), and are, therefore, exceedingly valuable and interesting.

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OSTIA

In the Roman Campagna it is always Ostia that has the first place for new and important discoveries. Besides the finding of large grain warehouses and a little V century Christian church, the excavations of the year 1921 brought to light some noteworthy sculptures, among which is a group of the Emperor Commodus and Crispina, represented as Mars and Venus, and also a graceful Amazon-Diana, which reproduces a Greek type of the IV century, of Praxiteles perhaps; the head is a portrait of a Roman princess of the Julio-Claudian dynasty. And the excavations now in progress within the area of the ancient forum promise to be rich in surprises. Considerable work has also been undertaken at Porto, which takes its name from Trajan's port. The hexagonal dock has been dredged and a wharf with mooring-rings for the vessels and warehouses for provisioning the antique capital have been found.

LANUVIUM

In ancient Lanuvium, the ruins of the Temple of Apollo with three cellæ and a plan resembling that of the Temple of Apollo at Veio, but belonging to a somewhat later period (the V or the IV century B. C.), has been unearthed on the hill occupied by the Acropolis. Southern Italy is ever the fertile field of discoveries; the excavations have been continued in Sardinia, in Sicily and in Magna Graecia.

POMPEII

But our attention always turns to Pompeii, where the excavations in the via dell' Abbondanza show us an antique street with houses and shops almost intact after twenty centuries of death; for we may still see the roofs



Florence: Torre degli Amidei after its restoration.



Pompeii: Loggia on a house in via dell' Abbondanza.

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projecting over the streets, and the entrance doors of the houses and shops still have bronze bosses to ornament them and iron bolts to close them. And political posters, announcing the programs of the Pompeian candidates are continually coming out on the fronts of these houses, as well as frescoes representing processions of divinities and scenes from real life. A laundry has also been discovered and three little houses in a good state of preservation with interesting frescoes. But more beautiful than all is the house of Giocondo Quartone with a vast triclinium frescoed with episodes from the "Iliad" and a wonderful garden with fountains, fish-ponds, marble groups, little temples, statues, arbors and jets of water in the most intricate fountains—all excavated and preserved with such love and intelligent care that they give us a vision of life which dissipates thousands of years of death.

NAPLES

And not far from Naples, on the via Appia Antica, accidental excavations have brought to light a very important group of antique sculpture—a heroic statue, representing a nude *ephebus* in the style of the *Hermes* of the school of Polyclethus and some portrait statues of the Augustan Age.

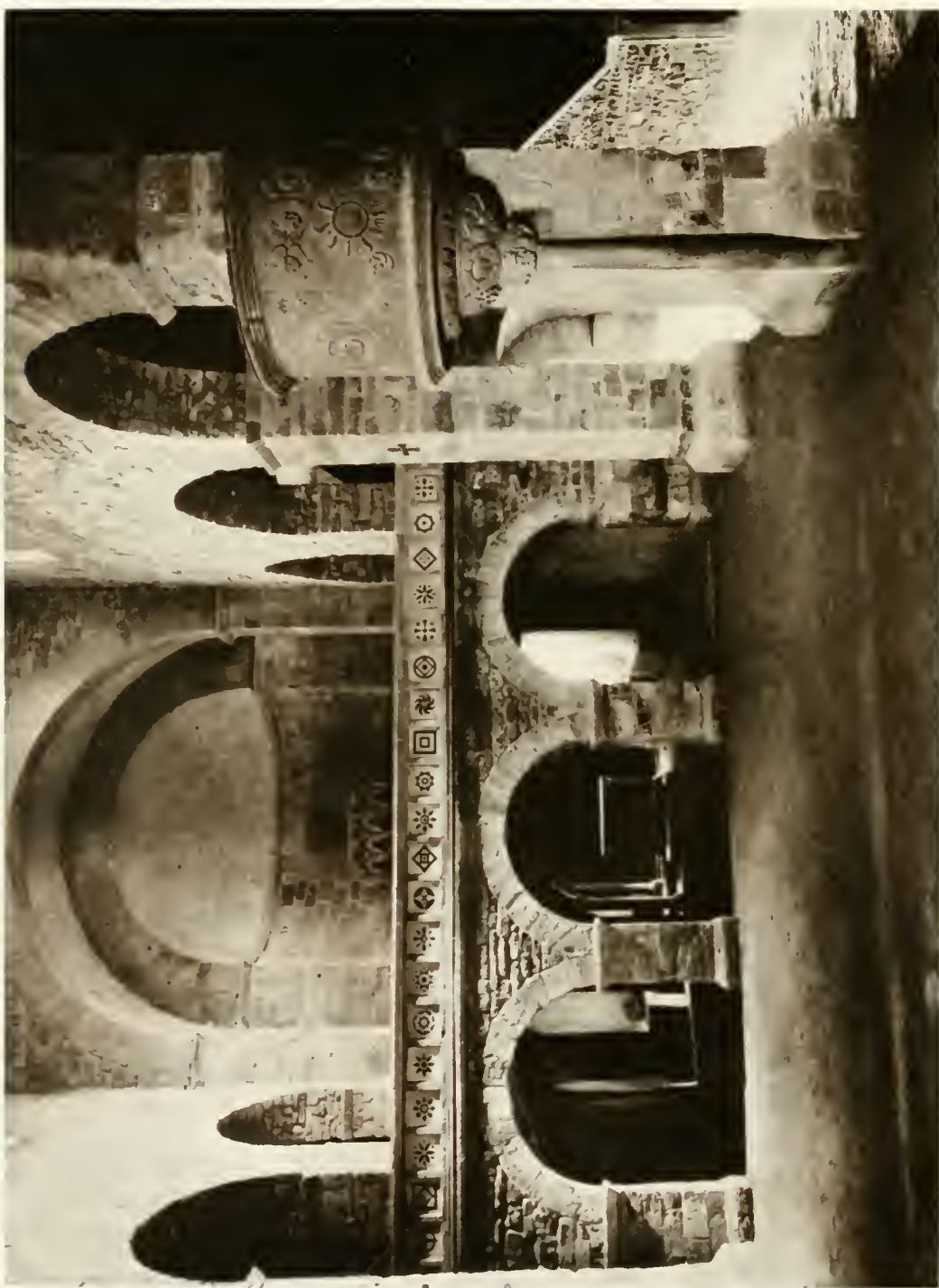
ROME

But two really important discoveries made at the very gates of Rome should be especially noted. Beneath the ancient Church of St. Sebastian on the via Appia near the well-known tomb of Cecilia Metella, the latest excavations have brought to light a Roman country-house with large rooms decorated with frescoes and many interesting tombs of various forms.

Christian tradition narrates that, when the persecution under Diocletian



Artemis of Ostia with portrait head of a Roman princess. Greek sculpture of the IV Century.



Sanzodanzo: Church of San Gaudensio.



Bronze fire-standings by Alessandro Vittoria (beginning of the XVII Century). Restored by Austria.

raged, not only against the living, but also against the dead, the faithful removed the bodies of Saint Peter and Saint Paul to a place on the via Appia, called *ad catacumbas*, where the *Basilica Apostolorum* was afterwards erected, its name being changed later for that of the Church of Saint Sebastian in memory of the young officer martyred by Diocletian.

These extensive excavations, besides having brought to light inscriptions of the early Christians who visited the temporary tombs of the Apostles Peter and Paul, have also disclosed fourteen meters of archaeological strata that cover almost three centuries of history—that is to say tombs of the IV and V and VI centuries A. D. in

addition to the ruins of the Roman villa. These sepulchres have pictorial decorations and bas-reliefs in a marvelous state of preservation as they are not even darkened or ever so slightly peeled. Many reasons make it seem probable that these are pagan tombs; and the photograph shows three of the most ancient. If these excavations bring us down to the last centuries of the Roman Empire, others, not less interesting, though barely commenced on the hill of Monte Mario to the north of Rome, would seem to date back to the very beginnings of Rome. It is not yet possible to determine with exactitude if a pre-historic village stood there on the height—as appears probable from the archaeological material



Pompeii: Front of a shop with frescoes and a balcony.

already found (chiselled flint and characteristic pottery) but it may be said, for the present at least, that an Etruscan *pagus* of the VI century B. C., perhaps, existed there. A *dromos* tomb has been found in fact, proving the existence of an Etruscan village, which may have lasted until the earliest

Roman period. And the excavations now in progress will certainly tell us a little of its life and history. Thus, archaeology has again last year served the history of Rome by illustrating both its origins and its decadence.

Rome, Italy.

TO A COIN OF ATHENS

To start, to wonder, yes, to love—
How cans't thou move me, tiny Disk?
What power is thine that wakes to life,
The hidden, the unborn?

So small—yet in thine image old,
Of Athene and Her Owl and Olive,
Bearest thou witness, little Coin,
To Her by whose deathless power,
Is wrested from the Unknown Dark,
The ore of human thought—
The rarest thing yet indispensable,
That makes Man's world!

GRACE W. NELSON.

LAST SERVICE AT ST. SOPHIA

By GEORGE HORTON

American Consul General in Smyrna

IT IS a significant fact that the folk songs for years preceding the fall of Constantinople were pessimistic, but that immediately after the occupation of the city by the Turks in 1453 they began to be more cheerful and to predict the reoccupation of the city by the Greeks, and that this belief of the restoration of the Byzantine Empire has prevailed among that race down to the present day. There is no Greek peasant anywhere in the world, no matter how ignorant, who is not familiar with the old prophesy, "When the Greeks have again a King Constantine and a Queen Sophia, they will enter into Constantinople."

The walls of Constantinople were battered down in several places by huge cannon molded by one Orban a Hungarian at Adrianople. He had been in the service of the Emperor, but deserted and went over to Mohamet II, for better pay. The last Byzantine Emperor, Constantine Paleologos, died fighting at the head of his feeble garrison, after the Turks had broken into the town. He had refused proposals to escape from the city, while there was yet time. Lamartine says of him that "History has not as yet given sufficient attention to this great man; truth demands that he should be lifted up in glory all the more as he was abased and betrayed by fortune."

The poem which follows is founded on one of the oldest folk songs, prophesying the reoccupation of the city by the Greeks. According to legend, the last Christian service in St. Sophia, before the entry of the Turks, was interrupted at the singing of the so-

called "Cherubic Anthem," and the next service will begin where the last one left off, and finish it.

This service was probably on the evening before the entry of the Turks. As for the exact spot where Sultan Mohamet II passed into the town:

"About the hour of noon Sultan Mohamet, surrounded by his Viziers, his pashas and his guards, rode through the breach at the gate of St. Romanos into the city which he had conquered. He alighted at the church of St. Sophia." (Creasy's History of the Ottoman Turks, Vol. 1, p. 135) and, "When the Sultan himself passed in triumph through the gate of St. Romanos," Gibbon. The object of this strong and intelligent man in proceeding immediately to the church of St. Sophia, and taking possession of it, was officially to demonstrate the triumph of Mohammedanism over Christianity. This fact is well understood to-day, and it is the fear of offending Mohammedans which prevents its restoration to the Christians.

The gradual dissolution of the Ottoman Empire, which has been going on for many years, is an infallible proof of the greater vitality of Christian principles and civilization. No matter how corrupt and enslaved a Christian people may become, the teachings of Christ will uplift and save it in the long run.

PARAPHRASE OF OLD FOLK SONG.

In the Church of the Heavenly Wisdom, in Christianity's Temple and home,
They were chanting the mystical Anthem of the Saints
and the High Cherubin,
And the sound of the singing resounded to the lofty
and resonant dome,
While the priests swung the glittering censors till the
temple was fragrant and dim.

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God was ringing the bells of Heaven while the bells of
the temple rang.
They were sixty and two in number, with a deacon and
priest for each one;
'Twas the Patriarch led the singing and the King at
his left hand sang,
And the very columns were trembling before that
great singing was done.

Then an Archangel cried out of Heaven and said to the
singers, "Be still,
Cease chanting the Cherubic Anthem, put the Host and
the Symbols away,
And blow out the candles, Ye Fathers, for this is the
heavenly will,
That Christ should be thrust from his dwelling, and the
Turk in the city hold sway.

Only cry out to distant Frankland for three vessels
from over the sea,
One each for the Cross and the Bible, to bear them to
Christian lands,
And one for our Holy Table, the goodliest ship of the
three,
To save it from desecration and pollution of infidel
hands."

(Interruption of Folk Song.)

II

The great cannon made
By the Hun renegade
Like a fierce beast of prey
Growled on day by day
And the Sultan's dire Horde
Crept close as it roared,
Till at last they broke in;

Then Christ's true Paladin,
Paleologos the King,
With his leal knights and few
Faced that hideous crew,
He stood staunch in that ring
Of blood-thirsting steel
With his few knights and leal
And fought on till he died.

So Christ's hero and saint
In extremity tried
Left a name without taint,
And the crown that he won,
The great glory of him,
Is as bright as the sun
And shall never grow dim.

For his pale, deathless brow
This, my poor garland, now;
But some day there will spring
From the race of the king
Some bard thrilled with the fire
Of the old Grecian choir;

Some late son of that throng
Who'll triumphantly know
How to weave him a crown
Of immortal renown
From the roses of song
That on Helicon blow.

The fierce Sultan rode through
The Romanos Capou
And Christ's temple became
The world's byword and shame
And a sign from that hour
Of the Antichrist's power.

III

Over earth's fairest regions the foul Octopod
Threw its hideous tentacles, dripping with tears,
With its heart and its beak in the Temple of God,
And strangled their life through the desolate years.

And he fed on the honor of virgins; his beak
With the blood of slain babies dripped horribly red;
He butchered by millions Armenian and Greek,
Till all Europe stank with the massacred dead.

But in Heaven sits waiting the wise, patient Christ,
And a thousand years unto Him are but a day,
For He knows, when the sorrow and shame have sufficed,
That Justice will conquer and Right come to stay.

When the Patriarch hanged in his robes, and the choir
Of the massacred babes begin sweetly to sing
Till the Cherubic Hymn spreads through Heavenlike fire,
Then the bells up in Heaven will joyfully ring,

And again will the bells of St. Wisdom give voice
To a jubilant clamor beneath the great dome
Shouting out to His people: "Be glad and rejoice
Christ has come back again to His temple and home."

Oh, the years they are weary, the years they are long,
Yet this is my prayer and this hope I hold dear:
When St. Sophia's bells and the Cherubic Song
Ring out once again, may I be there to hear!

IV

(Resumption and end of old Folk Song.)

The Mother of Christ lamented, but the Archangel's
voice was heard:

"Give not way to despair, Holy Mother, nor permit
that the eyes divine

Should be bitter with too much weeping; after ages of
hope deferred,

And after long years of sorrow, all this shall again be
Thine!"

Smyrna, Asia-Minor.

OLD MEMORIES OF ASSOS

To F. H. B.

By WILLIAM CRANSTON LAWTON

Yes, Frank, 'tis forty years ago!
Does Ida's crest of lingering snow
On all the Troad yet look down?
Does the steep cliff of Assos frown
Across the widening strait, to where
—So close, thro' that dry cloudless air—
The peaks of Lepethymnos rise
Against the purple Lesbian skies?
—They change not: we wax old and grey.

There glides your "Dorian" on her way
Down Danube to strange Orient seas.
Past Sofia's domes and spires she flees,
Thro' Dardanelles she flits as shy
As if she knew that Fate was nigh,
Then, doubling Lecton, finds her way
Toward the deep Adramyttian bay,
To grate her keel with gentle shock
Beneath the beetling Assian rock,
—Uncanny then and perilous,
Since so familiar grown to us.
Thence to how many Hellenic shores!

How poor our ventures matched with yours,
From years before, O Pioneer,
Down to this princely Fortieth year.
Yet let me glimpse those feverish days,
Softened thro' Memory's golden haze.

Boldly the Troad we have crost,
Tho' at each turn the road we lost,
Unless we followed day by day
Some caravan upon the way.

Footsore at sunset winding down
Into a little Turkish town,
From the rude minaret high in air
We heard the muezzin's call to prayer;
With Hellene, Jew, and Mussulman
Quaffed coffee in the little khan;
Then, without thought of watch or ward,
Upon the bare boards rough and hard
Of some old caravanserai,

Three in one blanket wrapped, we'd lie
All dreamless, till the Eastern sky
Turned red; then blithe upon the way!

Three rainy days we made our stay
Where thro' the last few straggling pines
The wind from Ida's ice-cap whines.
Thrice daily in a ring we sat
On the chill ground, without a mat,
And dipped together in the pot;
Most thankful that the soup was hot!
Dangling their legs from each hard cot,
Our rough Rumelian hosts would wait,
Jesting with us the while we ate,
Tho' hardly one of them could speak
More than the words of barbarous Greek.
Rude loggers, wintering in that glen:
True sports—good fellows—gentlemen!

What should we fear? 'twas fun no end:
And danger is the young man's friend.
We'd heard the Adramyttian shore
Was lined with pirate-nests galore,
And in each khan some brigand's eyes
Seemed scanning us with keen surmise,
—But horseless shabby tramps were not
Quite worth his powder and his shot.
So, footsore, empty-handed—then
To you we straggled back again!

—At Christmas-time of '81,
With Ramsay, Stillman, Appleton,
Thro' such bright sunny days as this
We'd linger on the Acropolis,
The Pnyx, or Areopagus,
And with no thought of time, discuss
The meaning of each sculptured block,
Rude wall, or rough-hewn living rock:
—And, glancing thence askant, would spy
A hesitating passerby,
Wistful to share our English chat,
Shyly half doff to us his hat:
A chubby red-checked youth, between
Two lesser lads:—Prince Constantine!

ART AND ARCHAEOLOGY

Now, all these types, Frank,—please agree
You knew them better far than we,—
Serb, Hellene, and Bulgarian,
Albanian, Turk, Rumanian,
Were all good fellows—in the main:
(Tho' Bulgar, Serb, or honest Turk,
You'd pick to do a stiff day's work,
While Jew, Armenian and Greek
By traffic easier fortunes seek.)
—And will good fellows prove again,
When monarchs flee and war-lords wane.

Surely, not yet had Constantine
Dreamed of his Hohenzollern queen;
Not yet, aping his chief afar,
Had Ferdinand been dubbed a Czar:
Nor upon Serbia's throne was set
A monarch who could quite forget
The rights of sad ghosts who had been
But yesterday his king and queen!
—Yet these shall pass, the peoples stay:
Lovable children, in their way:
Too fond of fighting? more of noise:
Much like the old New England boys.

(Énvoi)

Here on my desk a "Baba knife,"
Your present, lies: in all its life
Used but to slit a magazine.
The workmanship is "Damascene."
But Baba stands where once the waves
Roared in Homeric Lecton's caves;
Where Paul misliked to pass, by sea,
So cut across, like you or me,
From Troy to Assos overland.
And there the armorer's cunning hand,
That shaped this haft with gold inlaid,
Traced Arabic upon the blade;
— My name, he said.

By it is laid
The carved stone leaf that Richard Bohm
Had sawn for me at Pergamon
From a Corinthian column.

There
Is all I have to . . . that's not fair!
Nor is it even near the truth;
For I have—you, and our Lost Youth.

Christmas, 1921.

NOTE.—The first American expedition to Greek lands was sent out to Assos, in N. W. Asia Minor, in the spring of 1881. The preliminary survey had been made by two young Americans, the late Joseph T. Clarke and Mr. Francis H. Bacon of Boston, in their yacht "Dorian" and they also spent three years ('81-'83) on the excavation of Assos. Mr. Bacon has just (1921) completed, at his own expense, the sumptuous publication of the Final Report, on the important archaeological and artistic discoveries. See ART AND ARCHAEOLOGY, XII, No. 1 (July, 1921).

The present writer was one of several amateur assistants, in '81 only, and served in some sort as Greek interpreter, when not traveling, or invalided at Dardanelles, Mitylene, etc.

THE AEGEAN

Blue Aegean, blue Aegean!
Classic sea of radiant smiles,
Where the sun in rose-gold beauty
Bends at evening o'er the isles
Painted purple, or at morning
Lifts the mist from small white towns,
Where there glows ideal Beauty,—
Quite forgotten are the frowns
Which at moments darkened o'er thee.
Thine exquisite loveliness
Dwells among the heart's best treasures,
With the choice gold we possess.

In thy blue I dip my dream-web,
And I feel, clasped in my own,
Hands that met mine by thy waters
In the days forever gone,

Yet forever growing dearer.
Hail, Aegean, Hellas' sea,
Bearing island bridges westward!
East and West alike share thee.

Hail, fair Hellas! Live to all time,
Bright and comely, Queen of thought!
From the far Hesperian country
Take barbarian's praise unsought.

By FLORENCE MARY BENNETT.

NOTES FROM THE NEW YORK GALLERIES

By HELEN COMSTOCK

Reid's "Moonlight Motifs from the Garden of the Gods" at the Milch Galleries

Since Robert Reid has not exhibited in New York for some time, more than usual interest was attached to his "Moonlight Motifs from the Garden of the Gods" which were shown at the Milch Galleries during the first of April. In the days when one of the events of the season was an exhibition by "The Ten," the group of artists who included Chase and Weir and Twachtman, Reid made a place for himself in the memory of art lovers as one of their number. Consequently his return to New York after a long absence in the West brought many old friends to see the paintings, which rumor said were entirely different from anything the artist had ever done.

They were different, and furthermore, they were unlike anything anyone else has done. The idea which inspired him was original and difficult of execution. It was to paint a series of night scenes in the Garden of the Gods which should be something more than photographic impressions. Rather, he desired to interpret the very spirit of the place. Because he himself felt in those vast solitudes a brooding presence, because, in the moonlight, half suggested forms became visible which might well be those of the gods themselves, his desire was to give form to these imaginings, and paint the garden as it appeared to an artist. His painting, "The Spirit of the Garden," is typical of all the rest. It shows a vast rock, its garish red turned amethyst and violet under the moon, from which a gigantic figure is emerging. Its outlines are only vaguely suggested, so that at a casual glance it might seem no more than the natural conformation of the cliff. There is dignity and majesty in this figure. Perhaps the chief power of the picture lies in the fact that the artist has not carried his interpretative mood too far—he has suggested just enough and leaves the rest to the imagination. That is evident in all of the series. One, which he calls "The Frozen Wave," in which the great rock seems to be fluidity suddenly congealed, might easily have become strained in its effort to convey this impression. But the artist has known well where to draw the line between poetic imagery and fact.

Seen as a group, these pictures have increased effectiveness because of their similarity in color. Although in one the silver light of the moon dominates, in another, violet, and in still another a rosy warmth persists in spite of the shadows of night, still they are alike in color and bear much the same relation to each other as a musician's variations on a single theme.

Younger American Painters at the Galerie Intime

Paintings by a group of twelve of the younger American painters were shown recently at the Galerie Intime. The exhibition included a pleasing variety of subject matter and also displayed great difference in spirit and viewpoint. The sombre note is uppermost in Eugene Higgins' painting of anxious watchers by a sick-bed, and in his strongly designed "Unfortunate Bather," in which two men are carrying a drowned body. In contrast is the cheerful activity on the fishing boats, which is Lars Hoftrup's subject in "The Harbor." "The Wreck of the Thistlemore" by Ross Moffett is dramatic in spirit, and though the ship itself is no more than a gray shadow on the horizon, the artist has given us a more interesting picture of the event by centering his emphasis on a black horse that pulls the life-boat towards the shore.

Sandor Bernath's group of water colors includes two New York pictures that are unique. They show the tall buildings of the city through a screen of cables on Brooklyn Bridge—a difficult subject, which the artist has handled with skill. His work shows that he works swiftly, making his first stroke express finality.

Eliot Clark's "Mountain Mosaic" is a symphony in blue, and William Sanger's two landscapes have ingratiating color. Karl Larsson's "East River" has a strength of composition which makes it unusually compelling. It shows an appreciation of the effect of a slightly hazy atmosphere on the color of its bridges and boats.

Casilear Cole's "Portrait of Sophie" and a woman's head called simply "Portrait" are quiet and dignified. They are the kind of pictures to be lived with. Sidney Dickenson's portrait of a man is keen and sympathetic. Gordon Stevenson's "Elizabeth Moffett" is vivid and full of life, and Raymond Neilson's portrait of a young woman in evening dress charmingly animated.



"MELTING SNOW." By Victor Charreton, Dudensing Galleries.

Victor Charreton at the Dudensing Galleries

To one who is familiar with the work of Victor Charreton, the very mention of his name will suggest a memory of brilliant and luminous color. His recent landscapes, painted in his favorite countryside of Auvergne, were shown at the Dudensing Galleries during the whole of last month.

Charreton is the kind of painter who adds joy to life. His canvases sing with color and glow with light. Every picture is a poem. One forgets methods and technique in looking at his golden autumn trees or fresh greens of spring. And yet if one looks deeply into the processes by which all this beauty and poetry is achieved, one sees that his art bears the closest of analysis. He is master of a thorough and vigorous draughtsmanship. He may be supremely interested in the glowing red and yellow leaves that tip a branch and seem to burn there like a flame, and yet he never forgets the structure of the tree underneath, nor slights its form. Those who have watched him work say that it is absorbing to see the way in which he first draws in the outlines, the skeleton of his composition. To this firm foundation he adds his pigment. Applying it with a knife in small patches, he builds up, like a mosaic, a picture in which all the finest gradations in tone, from subtle, quiet shadow to radiant hues touched with sunlight, have their well-ordered place.

Although one more frequently associates the name of Charreton with rich color and striking contrast of tone, one of his most beautiful canvases in this recent exhibition was "Morning Mists," a mountainside whose fresh coloring had been dimmed to subdued opalescence by an enveloping haze. Another of his strongest pictures was a snow scene—a subject which the artist handles with particular strength. In "Melting Snow" the power and vigor of his drawing come into evidence. Out of the light and dark of the low houses and their snow covered roofs he has created a design of striking originality as well as satisfying balance and harmony.



"SANTA MARGHERITA, LIGURI." By Ruston Vicaji, Ehrich Galleries.

Ruston Vicaji Exhibition at the Ehrich Galleries

Ruston Vicaji, an English artist, was introduced to New York in a series of water colors at the Ehrich Galleries during the latter part of April. His pictures are to be found in the Walker Gallery in Liverpool and the Royal Institute, London, and he has frequently exhibited with the British Water Color Society. A few years ago he was in this country, and, during a visit to California, made a number of water colors which were later shown in Chicago.

His subjects in the recent exhibition were all European—the Alps, Spain, London, and chiefly Italy, having inspired him with their appealing beauty. His pictures are full of the glowing warmth of the South, and his color is softly brilliant, radiant and luminous. There is a fine effect of distance in his Venetian scenes, in which the dark sails of the fishing boats serve as a foil for the ethereal gleam of distant towers and palaces. One especially is interesting in composition, in which a slanting sail and a leaning palm tree, inclining toward each other like the two sides of a triangle, form a natural frame for the vista of clustered white walls and distant mountain.

Perhaps the chief charm of the old Alpine and Italian villages for the painter lies in the fact that the very passage of time has unified man's handiwork with Nature's, so that these houses clinging to the mountain slopes seem a very part of them. Mr. Vicaji has responded keenly to this impression, evident in his painting of an old Roman aqueduct. Its arches, spanning a valley, seem an integral part of the two hills it connects so gracefully.

Among other subjects by Mr. Vicaji were a blue-toned glimpse of the Tower Bridge, London, and several poetic woodland scenes.



Courtesy of Bachrach.

"MAN TRIUMPHANT." By David Edstrom, Sculptor.

An inspired modern treatment of the Laocoön motive—three men in combat with a serpent. Here we, however, have man triumphing over the forces of nature. On the reliefs encircling the base the functions through which Man Triumphs are depicted. On the first relief, play and athletics accentuate the physical functions. Figures showing scientific activities fill a second relief. The third relief glorifies the rhythmic or aesthetic functions of life—Art, Music and Poetry. The fourth relief emphasizes religious activities. Fronting each relief is a heroic figure symbolizing respectively, "Thou must," "I must," "I aspire," and "I am."

The reliefs of the reproduction present the religious side of man's triumphant activities.

CURRENT NOTES AND COMMENTS

David Edstrom's Great Sculpture, "Man Triumphant"

It hardly matters where a great artist was born, what his antecedents were, or how he has come to be himself. That he is himself, and here among us in the flesh, is enough.

David Edstrom is a conspicuous figure wherever he appears. For the four months of his sojourn in Washington his studio has been the resort of thinking people. In his language and in his art he expresses original thought with great vigor and breadth, with a fearlessness that is enviable and admirable—a fearlessness that is acquired as genius struggles for a life-time with this world's stupidity.

There is potent poetry and profound philosophy in the symbolism of his latest great work, a colossal composition entitled "Man Triumphant." There is indestructible idealism in the conception of the three heroic male figures, modelled with unerring knowledge of form and authoritative firmness of touch, which contradicts the pessimism of the antique group which it somewhat resembles, The Laocoön. Here, the genius of the human spirit overcomes the evil of the world's materialism, whereas in the older work, evil wrought the destruction of the father and his offspring.

Edstrom is known already to the readers of this magazine, and this latest work, which is the center of interest at the present moment in Washington, is the only creation of the sculptor which has not become familiar to the public through exhibitions and through the press.

ART AND ARCHAEOLOGY has the pleasure of reproducing a photograph of this noble work of art for the benefit of its readers.

MARIETTA MINNIGERODE ANDREWS.

A Princely Gift

Doubtless the most thrilling event in the long and honorable history of classical scholarship in America is the presentation of the Gennadius Library to the American School of Classical Studies in Athens, as described in this issue of ART AND ARCHAEOLOGY. The Library is to bear the name of Dr. Gennadius' father, George Gennadius, the distinguished Greek patriot and writer, and represents over a half century of careful and scholarly collecting. It is now housed in Dr. Gennadius' London residence and is recognized by scholars as doubtless the most complete collection in existence of works within the field of Greek scholarship. Its mere material value has been appraised as in the neighborhood of a quarter of a million dollars, but its value as an intellectual and spiritual possession to all lovers of Hellenism is beyond computation. Those of us who have been connected with the School realize how tremendously it will broaden the ideals and scope of an institution that has already contributed so largely to classical scholarship in America. Thus far its work has been primarily to give training and inspiration to American men and women engaged in the study and teaching of Greek in American Universities. When this Library is installed, however, as the most conspicuous part of the plant of the American School, it will become the resort for students of Hellenism from all parts of the world, and the School will enter upon a new era, the ultimate and legitimate trend of which is ever enlarging usefulness and ever increasing prestige. The many ties that unite Greece and America will also be strengthened and its influence will permeate our whole educational system.

Dr. Gennadius was born in Athens in 1844 and is of an illustrious Epirote family. He entered the Greek diplomatic service in 1871 and after representing his country in various capacities, became Minister to Great Britain in 1885, which post he has held since that time with the exception of two or three important missions to other countries. He first came to the United States in 1888 on a special mission. He was a Greek delegate at the Peace Conferences after the first and second Balkan wars in 1912 and 1913. Having long passed the age limit fixed by law, he retired after the Armistice of 1918 as the Dean of the Greek Diplomatic Service, the Greek Government conferring on him the title of Envoy Extraordinary and Minister Plenipotentiary of the first class, and the Grand Cross of the Georgian Order of Greece. He has received many decorations and degrees, among them the D. C. L. of Oxford University, the LL. D. of both Cambridge and St. Andrew's Universities. He is a member of the British Royal Society of Literature, of the Dilettante Society of London, of the Archaeological Society of Athens, and of the Hellenic Philological Syllagos, Constantinople. When the gift of his library to the School at Athens was announced at the meeting of the Washington Archaeological Society on the 22nd of April, the Trustees elected Dr. and Mme. Gennadius honorary life members of the Society in recognition of this munificent contribution to American and world scholarship.

The Archaeological Society will gratefully cherish the memory that it was genial association with its members in the Capital City and mutual devotion to Greek ideals that fostered Dr. Gennadius' interest in the work of the Archaeological Institute of America and the American School at Athens, and suggested the thought of making the School the permanent repository of this precious collection, to be a *κρημα ἐς αἰ* for the cultivation of international relationships and the promotion of Hellenism throughout the world.

M. C.

The College Art Association of America

The eleventh annual meeting of the College Art Association of America was held at the new School of Fine Arts at the University of Pennsylvania, Philadelphia, on April 13-15. The meeting was one of the best the Association has ever had. The visits to the different collections were especially interesting and instructive. Every one learned much from the visits to Dr. Barnes' collection of modern pictures, to Mr. Braun's collection of old American masters, and to the Widener collection, where several new important masterpieces were exhibited. Especially enjoyable was the evening spent at the house of Mr. John Frederick Lewis, who gave a brilliant talk on his Persian and East Indian prints, which rival any in the Metropolitan or Boston museums. Miss Violet Oakley read an important paper and invited the members to her studio for a personal inspection of "The Holy Experiment." The talk on Philadelphia City Planning by Mr. Andrew W. Crawford and the visit to the new art museum and the development of the surrounding grounds under the guidance of Chairman Price opened the eyes of the members to the great things that Philadelphia is doing for art. More than \$15,000,000 is being expended on this beautifying of Philadelphia.

The papers read were of a very high order and several of them will appear in *The Art Bulletin*. They were as follows: "Required Art Appreciation Courses for Colleges and the Acceptance of High School Credits in Art Work," by Eunice A. Perine, New York State College for Teachers; "Report of the Paris Congress on Art," by Edith R. Abbot, Metropolitan Museum; "An Art Service Bureau," by Holmes Smith, Washington University; "Oriental Art," by Langdon Warner, Pennsylvania Art Museum; "Modern American Illustration," by Thornton Oakley, Philadelphia; "Newport as an Art Center," by Stephen B. Luce, Boston; "The book on The Significance of Art which is being issued by the American Institute of Architects," by C. C. Zantlinger, Philadelphia; "The Rider on the White Horse," by G. G. King, Bryn Mawr College; "The Johnson Collection," by Hamilton Bell, Curator; "The Minor Architecture of France," by George Howe, Philadelphia; "Side Lights on Methods," by Richard F. Bach, Metropolitan Museum; "Breughel's Art," by Arthur Edwin Bye, Pennsylvania Museum; "Giotto at Padua: A study of his Frescoes in the Arena Chapel," by Charles T. Carruth, Boston; "Mediaeval Letters," by Alfred M. Brooks, Indiana University; "New Photographs of Sculpture," by Clarence Kennedy, Smith College; "Christus Crucifer," by C. R. Morey, Princeton University; "Daumier," by Duncan Phillips, Washington; "Refinements in Greek Sculpture," by Wilbur Cross, University of Michigan; "Antiques," by Homer Keyes, Boston.

Professor David M. Robinson of the Johns Hopkins University was re-elected president; Professor Paul Sachs of Harvard, vice-president, and Professor John Shapley of Brown University secretary-treasurer.

D. M. R.

The Arts Club of Washington

At the Annual Meeting of the Arts Club of Washington, April 27, the following officers were elected for the ensuing year: Henry K. Bush-Brown, President; George W. Johnston, Vice-President; Warren N. Akers, Corresponding Secretary; George H. Dawson, Recording Secretary; and R. L. Neuhauser, Treasurer.

Exhibitions at the Arts Club in recent weeks have been the fine portraits and still life studies by Catharine C. Critcher; landscapes and marine views by Mrs. George Maynard Minor, President General of the D. A. R.; and paintings by Lucien Powell, Mrs. Minnigerode Andrews, Lesley Jackson and Hattie E. Burdette.

The Art and Archaeology League of Washington

The League membership, which now numbers over 200, is so rapidly increasing that it is proposed to open Club Rooms in the fall, when an extended series of lectures, plays, musicales, and picture exhibitions will be offered. The location of the new club rooms has not yet been decided, though several possible centers are being considered. The headquarters of the League are at present in the Octagon, in the offices of ART AND ARCHAEOLOGY. The League was founded by Dr. Mitchell Carroll in 1914, and is now the extension department of the Archaeological Society of Washington.

BOOK CRITIQUES

The Art of Illustration, by Edmund J. Sullivan. New York, Charles Scribner's Sons. \$8.50. Universal Art Series. Edited by Frederick Marriott.

It is impossible to do justice in a short review to this full and comprehensive work on illustration by Edmund J. Sullivan, a distinguished English illustrator himself, so well qualified to write on the subject.

The definition he uses "Art—an outward and visible sign of inward and spiritual grace," as he says, is not limited to the outward sign and the inward grace has been much neglected in the recent pursuit. The beautiful art of illustration has changed utterly from the old days, when pencil and pen and ink drawings, line and wood engravings were used. Craftsmanship can be learned and is taught, but its employment is a spiritual matter peculiar to the artist, whose language it is, his means of expression and not his aim.

Most of the drawings in this sumptuous book are engraved on wood and very sympathetically interpreted. Mr. Sullivan says the old masters in the art, A. Boyd Houghton, Sandys, Keene, the school of domestic illustrators of the sixties, found the world they lived in was good enough for them and no art too good or high, to express their view of it. There was a healthy and simple relish about the way they took life, "So that the affectations and languors of the eighties and the decadence that marked the nineties, form a strange sequel to so full-blooded a parentage."

The chapter devoted to Sandys and Houghton is particularly interesting, the latter's illustrations to the "Arabian Nights," "Don Quixote," "Nursery Rhymes" and the "American Sketches" are most remarkable in their humor, pathos and character drawing, often supplying what the story itself has failed to convey. "His love of children, of the healthy beauty of woman, of youth and old age, his delight in fantastic character, his joy in the jolly rotundity of a man in a train, of the Emperor of China, or of Sancho Panza, no less than in the leanness of Don Quixote, point to a full enjoyment of the passing show, in which his sympathies gave him an actual part, rather than made him a detached spectator."

Phil May, Blake and Beardsley, one scarcely thinks of associating them, except that they are English, are entertainingly discussed. Phil May was gregarious and concrete in his appreciation of his kind, loving men and women, where Blake was a solitary and abstracted soul. Blake was a moralist, while Phil May might be said to be none at all and yet May in a certain sense was Blake's ideal man. "An injury to

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Blake was resented passionately, though forgiveness was the central tenet of his creed; with May it was allowed to run off like water from a duck." Blake was always neglected and poor, May was even too much run after . . . He made a good income, but was too easily generous and was always hard up. Blake made next to nothing, yet was probably never in debt . . . Blake was never the public idol that May was, his work was never spread broadcast, yet every rare scrap that he did is now ticketed and catalogued; while May's lavish and popular output has now dwindled by wastage of Time into a scarcity that before long may match that of Blake, though the original drawings, of course, remain."

The noticeable thing in Phil May's work is how much of value he put into it by the process of leaving out.

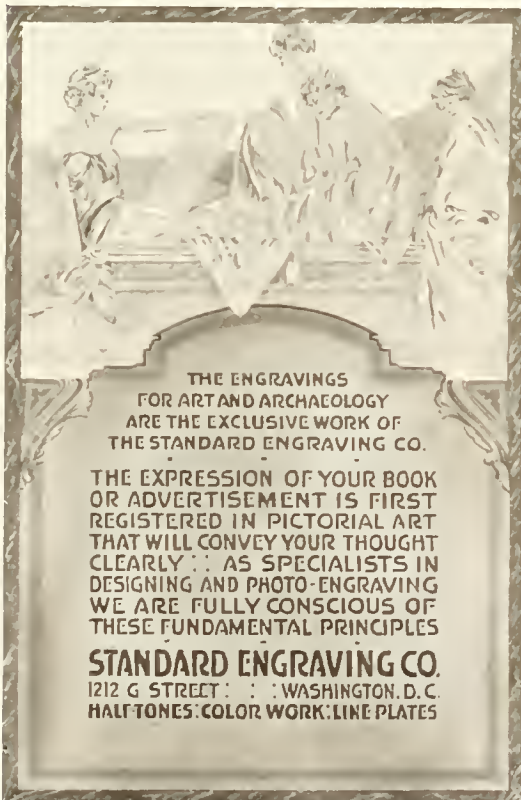
Beside these, there is intimate knowledge and discussion of Dürer, Holbein, Doré, Menzel and Millais. The book gives very practical and valuable suggestions to the illustrators, of methods, materials, and models, beside being delightful and readable, on the history of the subject and the great names in the Art. It is the sort of book into which one can dip any place and be absorbed and entertained.

HELEN WRIGHT.

Courbet and his Caricaturists. Courbet selon les Caricatures et les Images, par Charles Leger. F. Rosenberg, éditeur, Paris.

This is a collection of caricatures on the artist Courbet and his art by the most famous caricaturists of his day. In a preface, written by M. Duret, the full significance of the work is explained and the important part the caricaturists played in Courbet's time when the annual Salon was the sole means of publicity for artists, the only one which kept the public informed as to their tendencies and development. Courbet, like all original geniuses, was a fertile subject for caricature and there was hardly one aspect or specimen of his work which did not come under its lash.

It was not in portraiture that he showed his most brilliant qualities. The unconscious eloquence and instinctive insight that lend such splendor to his landscape subjects was lacking when he was confronted with humans. He only perceived the hard physical facts and was pitiless in their portrayal, indeed often unduly emphatic. His portrait of his father is a notable exception and his self-portraits display an idealism that gives the exact measure of his own self-esteem. "Courbet sans courbettes" becomes a realist without realism. Cham shows us Victor Hugo "enabled since his portrait was painted by M. Courbet to preserve the produce of his fruit trees." The poet has



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just placed in one of his fruit trees the said portrait, from which the affrighted birds are hastily dispersing.

Of the different transcriptions of the famous "Bonjour M. Courbet" perhaps the most amusing is Quillenbois' *Adoration de M. Courbet, imitation de l'Adoration des Mages*. His friend, Bruyas, his companion and the dog—the latter with a particularly devout expression—are prostrated before the artist, who preserves the somewhat affected pose of the original picture. Prevost shows us the interior of the art studio which Courbet, in response to the solicitations of a group of Beaux Arts students, had opened. This is not a caricature, but the more or less accurate illustration of a fact, which offered one of the rather grotesque episodes of his career. A recalcitrant bull, attached by a rope to a ring in the wall is being held in position on the models' platform by a peasant with a long stick in his hand.

Daumier, Andre Gill and numerous other artists are represented. There is a peculiar acerbity about the drawings of Cham, but Daumier, who was an admirer of Courbet, directs his aim chiefly against his critics. Here we see a group of ugly, stupid-looking people who might well serve to justify the figures in the "Enterrement a Ornans," exclaiming, "M. Courbet paints far too common people. There is nobody as ugly as that in nature."

An excellent reproduction of Courbet's death mask upon which is impressed the silent dignity of suffering and sorrow shows us the victim of the quarry. It is an image which might well have troubled the conscience of his most implacable enemies.

In this most interesting volume, which is both a record of a great artist's career and a representative collection of French caricature of the 19th century, supplemented by notes which elucidate whatever may be obscure in the allusions of the artists, M. Leger has produced a work of unique value. EDITH VALERIE.

Orbis Pictus, edited by Paul Westheim. Volume 3: Archaische Plastik der Griechen. With a preface by Count Uxkull-Gyllenbrand. 13 pp. and 48 plates in photogravure. 8 vo. Ernst Wasmuth, Berlin, 1920.

Teachers of ancient history have needed a handy selection of archaic Greek sculptures like this one very badly, ever since the excavation of the Acropolis by the Greek government and of the sites of Delphi and of the sanctuary of Apollo Ptoios in Boeotia by the French increased the stock of our Greek primitives to abundance. There are now roughly speaking about two hundred specimens of archaic statuary and bas-reliefs to choose from, not counting small-sized figurines in bronze and

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terra-cotta. Sixth century Greek art is nearly as familiar to specialists as the Italian quattrocento, and equally fascinating. The editors of the present anthology have stopped just short of confining their specimens to that age of rapid and brilliant upstriving. They have excluded the primeval Minoan and Mycenaean periods altogether, and have given sparse attention to the barbaric statuary of the 7th century B. C. Very sparse attention, likewise, to the "mild archaism" of the 5th century B. C., which comes to a close (if anything ever does) with the Athena Parthenos and the Venus Genetrix, just before and coincidently with the Parthenon pediment sculptures. The subjects of the most advanced illustrations in this little atlas are put forward as supposedly anterior to the second Persian War. Furtwaengler assigned the Aegina pediments at Munich to the neighborhood of 470 B. C. by their analogy with contemporary vase paintings of the Athenian school, red-figured. Westheim and Uxkull-Gyllenbrand assign the severely primitive Athena from the center of Aegina east gable to "about 500 B. C.," and avoid the shoals that beset narrow dating by applying the same expedient to other early sculptures. This helps to make their little book chiefly a gallery of the Grecian cinquecento. They would have done even better than they have done, in the reviewer's opinion, to create space for marvels of primitive Hellenic art like the blue-haired and blue-bearded stone head of Triton in the Acropolis Museum. But the impecunious teacher of Greek art will thank them none the less heartily for the many familiar favorites and relatively inaccessible novelties they have reproduced, usually from the best of photographs. Their large and little bronzes are capably chosen, as a rule.

Some of Westheim-Uxkull's archaic marbles will prove more welcome to the curious than the new gem of the Berlin Museum, the seated goddess from Lower Italy that was acquired in 1915.

Count Uxkull's prefatory meditation on the origins and development of primitive statuary and relief sculpture among the Hellenes credits the prolonged vitality of creative artistry in Hellas to the freedom of the Olympian religion and mythology from rigid, fossilizing dogmatism. He deems excessive technical perfection a detriment to the adequacy and harmony of the lettered and formative arts to express the soul of a faith and a nation. It was the spirit of Aeschylus and Pindar, not the spirit of Callimachus and Lucian, that put the Grecian stamp on the intellectual traditions of ancient and modern Europe.

ALFRED EMERSON.

ART AND ARCHAEOLOGY

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IN THIS TEMPLE
AS IN THE HEARTS OF THE PEOPLE
FOR WHOM HE SAVED THE UNION
THE MEMORY OF ABRAHAM LINCOLN
IS ENSHRINED FOREVER.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIII

JUNE, 1922

NUMBER 6

THE MEMORIAL TO ABRAHAM LINCOLN

DEDICATED DECORATION DAY, 1922

By CHARLES MOORE

Chairman National Fine Arts Commission

As I understand it, the place of honor is on the main axis of the plan. Lincoln, of all Americans next to Washington, deserves this place of honor. He was of the immortals. You must not approach too close to the immortals. His monument should stand alone, remote from the common habitations of man, apart from the business and turmoil of the city—isolated, distinguished, and serene. Of all the sites, this one, near the Potomac, is most suited to the purpose.—JOHN HAY.

THE year 1900, the one hundredth anniversary of the removal of the seat of government from Philadelphia to the newly created city of Washington, was marked by an awakening of the people to the possibility and desirability of making their capital express the power and dignity of the nation. This movement resulted in the appointment, under authority of the Senate, of a commission composed exclusively of artists—two architects, a sculptor and a landscape architect—to study the subject and report a plan, nominally for the improvement of the park system of the District of Columbia, really for the future development of the national capital, including the location and landscape settings of public buildings, the acquisition of needed park areas, the creation of connecting park-

ways, and the placing of national monuments. In short, the commission were to consider all the projects then contemplated and to present solutions for the many and varied problems in the public mind.

Quite wisely this commission, beginning their task with a serious study of the original plan of Washington, reached the conclusion that the L'Enfant plan of 1792 was the basis for all future work. A century of experience had established both the authority and also the excellence of that plan. L'Enfant, however, dealt with but a fraction of the District of Columbia. He had indeed contemplated, south of what is now Florida Avenue, a city as large as the Paris of his day; but more modern requirements of space had caused a city of less than half that size



The Lincoln Memorial, showing encroachment of the Temporary War Building. Aero View.

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to overleap the boundaries fixed by him. Moreover, areas that in his day were under water had been reclaimed from the bed of the Potomac and made a portion of the park system awaiting development.

Also, during the first century of its life the nation had engaged in a great civil war, to test the principles on which it was founded. The conflict developed a new chapter in the history of mankind. The memorials of that struggle were still to be created. Congress had provided for a memorial to the general of the Army who brought the war to a successful conclusion. The memorial to the leader of the people was no more than an inchoate idea or ideal. Such were the conditions confronting the new Commission.

The Commission of 1901, deeply imbued with historic consciousness, brought into their plan the memorials to General Grant and President Lincoln giving to each its appropriate place from both the historical and also the artistic standpoint. At their suggestion the monument in honor of General Grant was made the central feature of the plaza that L'Enfant had designed as an approach to the Capitol from the west. Thus it became, on the plan, the head of the Mall, which area was to be restored to the use for which it was designed—as a park connection between Capitol and White House.

The location of the proposed memorial to Lincoln was one of the problems that the Commission recognized as an opportunity of first importance. Unhesitatingly they reached the conclusion that Lincoln must stand on the main axis of the central composition created by L'Enfant as the chief feature of his plan for establishing reciprocal relations between Capitol and President's House. The reclaimed

and then undeveloped area named Potomac Park afforded the opportunity to accord signal honor to Lincoln and at the same time give a reason and a purpose to the development in that park of landscape features of dignity and beauty equal to the finest examples of all time.

Having early reached these conclusions, the Commission set about developing the plan. The fact that the Lincoln Memorial would be a companion to the Washington Monument fixed the type of structure. It must be horizontal, not vertical. It must be placed on an eminence. It must be ideal in conception, not utilitarian. It must have a long approach, corresponding to the Mall but of contrasting character.

Immediately the potentialities inherent in the project began to develop. Located on the bank of the Potomac, the Lincoln Memorial would be a noble termination of a composition greater in length than the central composition of Paris extending from the Palace of the Tuilleries to the Arc de Triomphe; greater even than the distance from St. Paul's Cathedral to Buckingham Palace in London.

The employment of a circular form would afford opportunity to take off roads at any angle (as one bends the arm at the elbow). Thus the then existing plans for a memorial bridge to Arlington could be simplified and modified so that the Lincoln Memorial would form one terminal, with the Custis Mansion as the objective. One driveway from the Rock Creek Parkway and another from East Potomac Park could enter the circle at the most convenient angles. Thus the memorial area would become a point of departure and reunion for the principal park driveways.



The Reflecting Basin. View from the entrance of the Lincoln Memorial.

ART AND ARCHAEOLOGY

The development of Potomac Park, with the Washington Monument and the Lincoln Memorial as terminal features, called for a basin of water which should relate the one to the other. Such basins had been devised by Lenôtre, greatest of landscape architects, with whose work L'Enfant had been familiar from boyhood, and the fundamental principles of which he had followed in designing the City of Washington. Versailles and Fontainebleau in France and Hampton Court in England furnished precedents for the Washington work; but the application developed radical differences, not at all to the detriment of the new plan. Nowhere else are the most significant national monuments linked with the most important national buildings.

The Plan of 1901, presented with such wealth of plans, models, photographs, drawings and paintings, was acclaimed throughout the length and breadth of the land and in foreign countries as well. Then followed the long, slow, tedious, thankless work of realization. People of little or no vision would not try to understand. They could not realize that artistry in planning always involves the simplest and most logical solution of the given problem. People who mistook their ignorance for what they called common sense attempted to thwart the development of the plans. Fortunately there were in power a number of men of foresight and determination, who took it upon themselves to stake down the Plan of 1901, so that it could not be changed in essentials.

Congress, however, determined to put an end to the prevailing haphazard methods of dealing with monuments and other works of art for which the Government makes appropriations. With this end in view the National

Commission of Fine Arts was created by act of May 17, 1910. Then the act of February 9, 1911, created the Lincoln Memorial Commission, with President Taft as its permanent chairman. Chairman Taft naturally turned for advice to the Commission President Taft had selected for the purpose of giving such advice.

The selection of the site was referred to the Commission of Fine Arts. The chairman of that Commission was Daniel H. Burnham, who had been chairman of the Commission that prepared the Plan of 1901. Naturally the report, after discussing other suggested sites, recommended the one laid down in the Plan of 1901. Also, being required so to do, the Commission of Fine Arts recommended an architect to design the memorial,—Mr. Henry Bacon, known to be in sympathy with the general principles underlying the Plan of 1901. Especially Mr. Bacon was trained in the classical traditions, which had been adopted for the national capital by Washington and Jefferson. The Capitol, the White House, the Treasury, the Patent Office, the old Post Office, the Court House—the enduringly fine buildings of the Government—had been designed in this style; and the Lincoln Memorial should carry on this oldest and best tradition. This Mr. Bacon has done in such manner as to create a building new in form, dignified and noble in proportions and material, and instinct with grace and charm. It is classical in the same way in which the Lincoln's Gettysburg Address and his Second Inaugural Address, on its walls, are classical. The memorial, like the man, "belongs to the ages."

The Lincoln Memorial Commission, on the advice of their architect and with the approval of the Commission of

ART AND ARCHAEOLOGY

Fine Arts, selected as the sculptor for the statue of Lincoln, Mr. Daniel Chester French. From a technical standpoint the choice was well-nigh inevitable. To his work Mr. French brought also an historical perspective and a mental equipment which have enriched his creation with the elements of enduring greatness.

In order to insure that the mural decorations should fall into place in the general architectural scheme, Mr. Jules Guerin was commissioned to paint them; for he has preëminently the architectural sense. Of course he has other qualifications in high degree—feeling for color and training in form, perfected in lands that best know and exemplify the word "eternity."

Miss Longman, too, has had her part in the eagles, palms and wreaths that decorate the tablets.

Now as to criticism. No architect, sculptor or painter competent to work on a memorial to Lincoln—it is not to be supposed that those selected were the only competent ones—would have reached the same results; there were more ways than one of solving the problems. Therefore it is to be assumed that opinions as to this or that feature will differ. But it will not do to assume that those other possible solutions had not been considered and rejected by artists who have spent years of study, and who have invited criticism as their work was in progress. Moreover, the Commission of Fine Arts, made up mainly of artists of

ability and experience, have exercised watchful care over every detail. That no serious questions as to artistry have arisen is proof positive that designs and execution have been satisfactory to a responsible body of peers of the collaborating artists acting as a jury. Furthermore, the Lincoln Memorial Commission, composed of representative American citizens, has put its seal of commendation on the work as it progressed.

To captious critics the saying of John La Farge is to be commended: "Remember, you do not criticise a work of art. A work of art criticises you."

With the dedication of the Lincoln Memorial the people of the United States have a second memorial of the highest class. It ranks with the Washington Monument among the world's supreme works of enduring art. Both typify worthily the character of men who have played significant parts in the history of civilization. Both represent the highest reaches of art in their day and generation in this country. Both appeal to the highest and deepest emotions of patriotism as exemplified in two lives in which no shade of personal ambition darkens a supreme devotion to liberty and humanity. Both stand in vital relations with those centers from which law emanates, is declared, and is executed. So they take their place as the expression of the national life of the American people.

Washington, D. C.

THE LINCOLN MEMORIAL

Described by the Architect, HENRY BACON

ON THE great axis, planned over a century ago, we have at one end the Capitol, which is the monument of the Government, and to the west, over a mile distant from the Capitol, is the monument to Washington, one of the founders of the Government. The Lincoln Memorial, built on this same axis still farther to the west, by the shore of the Potomac, is the monument of the man who saved the Government, thus completing an unparalleled composition which can not fail to impart to each of its monuments a value in addition to that which each standing alone would possess.

From the beginning of my study I believed that this memorial of Abraham Lincoln should be composed of four features—a statue of the man, a memorial of his Gettysburg speech, a memorial of his Second Inaugural Address, and a symbol of the union of the United States, which he stated it was his paramount object to save—and which he did save. Each feature is related to the others by means of its design and position, and each is so arranged that it becomes an integral part of the whole, in order to attain a unity and simplicity in the appearance of the monument.

The most important object is the statue of Lincoln, which is placed in the center of the memorial, and by virtue of its imposing position in the place of honor, the gentleness, power, and intelligence of the man, expressed as far as possible by the sculptor's art, predominate. This portion of the memorial where the statue is placed is unoccupied by any other object that

might detract from its effectiveness, and the visitor is alone with it.

The smaller halls at each side of the central space each contains a memorial—one of the Second Inaugural and the other of the Gettysburg Address. While these memorials can be seen from any part of the hall, they are partially screened from the central portion, where the statue is placed, by means of a row of Ionic columns, giving a certain isolation to the space they occupy and augmenting thereby their importance. I believe these two great speeches made by Lincoln will always have a far greater meaning to the citizens of the United States and visitors from other countries than a portrayal of periods or events by means of decoration.

Surrounding the walls inclosing these memorials of the man is a colonnade forming a symbol of the Union, each column representing a State—36 in all—one for each State existing at the time of Lincoln's death; and on the walls appearing above the colonnade and supported at intervals by eagles are 48 memorial festoons, one for each State existing at the present time.

I believe this symbol representing the Union, surrounding the memorials of the man who saved the Union, will give to them a great significance that will strengthen in the hearts of beholders the feelings of reverence and honor for the memory of Abraham Lincoln.

By means of terraces the ground at the site of the Lincoln Memorial is raised until the floor of the memorial itself is 45 feet higher than grade. First, a circular terrace 1,000 feet in



The Statue of Abraham Lincoln in the central hall of the Lincoln Memorial.



Bird's eye view of the treatment proposed for the District of Columbia in the plan of 1901. On the main axis stand the Capitol, the Washington Monument and the Lincoln Memorial.

diameter is raised 11 feet above grade and on its outer edge are planted four concentric rows of trees, leaving a plateau in the center 755 feet in diameter, which is greater than the length of the Capitol. In the center of this plateau, surrounded by a wide roadway and walks, rises an eminence supporting a rectangular stone terrace wall 14 feet high, 256 feet long, and 186 feet wide. On this rectangular terrace rises the marble memorial. All the foundations of the steps, terraces, and memorial are built on concrete piling which extends down to the solid rock.

Three steps 8 feet high form a platform under the columns. This platform at its base is 204 feet long and 134 feet wide.

The colonnade is 188 feet long and 118 feet wide, the columns being 44 feet high and 7 feet 5 inches in diameter at their base.

The total height of the structure

above the finished grade at the base of the terrace is 99 feet. The finished grade at the base of the terrace is 23 feet above grade, the total height of the building above grade is 122 feet.

The outside of the Memorial Hall is 84 feet wide and 156 feet long.

The central hall, where the statue stands, is 60 feet wide, 70 feet long, and 60 feet high.

The halls where the memorials of the speeches are placed are 37 feet wide, 57 feet long, and 60 feet high.

The interior columns are of the Ionic order and are 50 feet high.

Congress has appropriated the sum of \$2,939,720 for the construction of the memorial according to the approved design, including retaining wall and approaches, statue of Lincoln, and steps, but excluding the lagoon construction and construction of roads and walks around the memorial and leading thereto.

Henry Bacon, architect of the Lincoln Memorial, was born at Watseca, Ill., November 28, 1866. He entered the University of Illinois, class of 1888, but did not graduate. From 1885 to 1888 he was in the office of Chamberlin & Whidden, in Boston. In 1888 he entered the office of McKim, Mead and White of New York city, and the following year won the Rotch traveling scholarship, spending two years in Europe. In 1898 he established his office in New York city. He is a fellow of the American Institute of Architects and a member of the American Academy of Arts and Letters.



Statue of Abraham Lincoln. By Daniel Chester French, Sculptor.

DANIEL CHESTER FRENCH'S STATUE OF LINCOLN

By CHARLES MOORE

Emerson claims that a poet is entitled to credit for anything that any one finds in his poetry. So a sculptor is entitled to credit for whatever emotions his statue arouses in the beholder. The problem of the sculptor of a portrait statue is to express to the public that bundle of qualities which make up the character of his subject. His vehicle for such expression is, of course, the physical features of the person; but the modern face is a record of struggle, of emotions, of the whole life of the individual. Moreover, the face of today is mobile. Not only is it the expression of the soul, in the sense of Spencer's Hymn in Honour of Beauty, but it is also the reflection of present attitude towards life. So in the case of a subject like Lincoln, who as a man means different things to different people, the artist has a wide range of emotions from which to draw. The instrument being determined, the sculptor may evoke many harmonies.

What Mr. French has sought to convey is the mental and physical strength of the great War President, and his own confidence in his ability to carry his task through to a successful

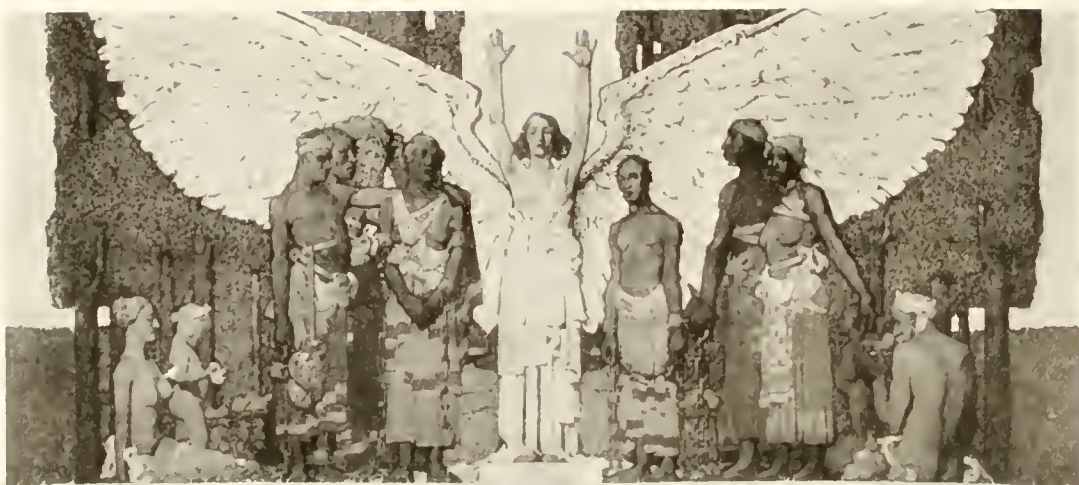
finish. These ideas are suggested in the whole pose of the figure, and particularly in the action of the hands as well as in the expression of the face.

Photographs of Abraham Lincoln go to show that the features in repose made him a homely face. The testimony of those who saw him under the influence of cheerfulness or benevolence is that his face when lighted up was singularly beautiful. In Mr. French's face of Lincoln there is "majestic sweetness"; and the "lips with grace o'erflow." In the single moment allotted to the sculptor, the artist has expressed what is permanent in the character of Lincoln; and, fixed in the marble, that expression has unchangeable duration.

For those who desire to know of the details of construction, it may be said that the statue is done in Georgid marble; it is twenty feet in height and is composed of about twenty pieces of marble; it was cut in marble by Piccirilli Brothers. It was three or four years in process of construction, and Mr. French worked personally on the marble, both while it was at the marble shops and after it was set in place in the Memorial.

Daniel Chester French, the sculptor, was born in Exeter, New Hampshire, April 20, 1850. His father, Henry Flagg French, was at one time assistant-secretary of the Treasury.

His uncle, Benjamin B. French, was the officer in charge of public buildings during the Lincoln administration. Daniel French studied sculpture under Thomas Ball in Florence. Among his best known works are the Minute Man of Concord, the statue of General Cass in the Capitol, the statue of John Harvard at Cambridge, the group Dr. Gallaudet and His First Deaf Mute Pupil and the Butt-Millet and the Dupont fountains, in Washington; the colossal statue of the Republic in Chicago; the bronze doors of the Boston Public Library, the statue of Alma Mater, at Columbia, the statue of James Oglethorpe at Savannah, and the statue of Abraham Lincoln at Lincoln, Nebraska.



Central Group above the Gettysburg Address, typifying Freedom and Liberty.



Central Group above Second Inaugural Address, typifying Unity

Jules Guerin was born in St. Louis, Mo., in 1866. He was a pupil of Benjamin Constant and Jean Paul Laurens, in Paris. He was the director of color and decoration at the Panama-Pacific international exposition at San Francisco. He worked with the Senate Park Commission in 1901, in rendering the plans for the improvement of Washington. In 1903 he made the renderings for the restoration of the White House, and in 1909 he made the renderings for the plan of Chicago. For the *Century* he illustrated Robert Hitchens' articles on Egypt and Palestine.

THE MURAL DECORATIONS

Described by the Painter, JULES GUERIN

The two decorations representing Emancipation and Reunion are on canvas, each piece of which weighs 600 pounds and cost \$400. About 300 pounds of paint were used. Each canvas is 60 feet long and 12 feet wide. The figures are eight and a half feet high. The decorations were painted entirely by the artist without assistance. There are 48 figures in the two panels. Almost as many models as figures were used. The head of Mr. Bacon, the architect, appears in the decoration on the north wall, the fourth figure in the group at the left of the angel.

The decorations are absolutely weather-proof, the paint being mixed with white wax and kerosene. The wax hardens but does not allow the paint to crack. Chemically, it is similar to the wax found in the tombs of the Kings of Egypt, which is still pliable. The decorations are affixed to the wall with a mixture of white lead and Venetian varnish.

In general terms the decoration on the south wall represents the Emancipation of a race; the subordinate groups represent Civilization and Progress. The decoration on the north wall represents Reunion, and Progress in the arts and sciences.

The decorations in the Lincoln Memorial typify in allegory the principles evident in the life of Abraham Lincoln. There are six groups in a grove, each group having for a background cypress trees, the emblem of Eternity.

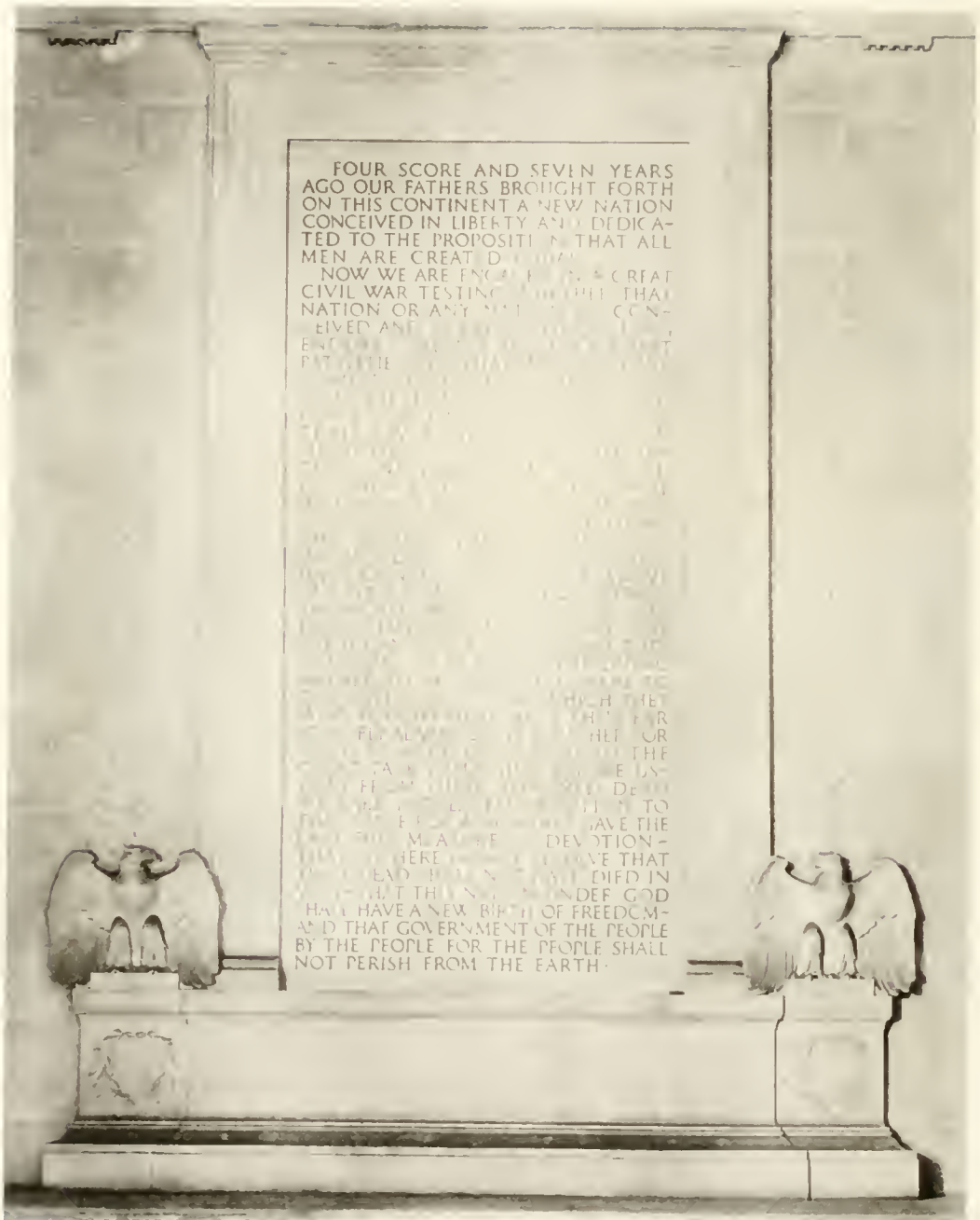
The decoration above the Gettysburg Address typifies, in the central group, Freedom and Liberty. The Angel of Truth is giving Freedom and Liberty to the slave. The shackles of

bondage are falling from the arms and feet. They are guarded by two sibyls.

The left group represents Justice and Law. The central figure in the Chair of the Law has the sword of Justice in one hand, with the other she holds the Scroll of the Law. Seated at her feet are two sibyls interpreting the Law. The standing figures on each side are the Guardians of the Law, holding the torches of Intelligence.

The right group represents Immortality. The central figure is being crowned with the laurel wreath of Immortality. The standing figures are Faith, Hope and Charity. On each side is the vessel of wine and the vessel of oil, the symbols of Everlasting Life.

The decoration above the Second Inaugural Address has for the motive of the central group, Unity. The Angel of Truth is joining the hands of the laurel-crowned figures of the North and South, signifying Unity, and with her protecting wings ennobles the arts of Painting, Philosophy, Music, Architecture, Chemistry, Literature and Sculpture. Immediately behind the figure of Music is the veiled figure of the Future. The left group typifies Fraternity. The central figure of Fraternity holds within her encircling arms the Man and the Woman, the symbols of the Family developing the abundance of the earth. On each side is the vessel of wine and the vessel of oil, symbols of Everlasting Life. The right group represents Charity. The central figure of Charity, attended by her hand-maidens, is giving the Water of Life to the halt and the blind, and caring for the orphans.



FOUR SCORE AND SEVEN YEARS
AGO OUR FATHERS BROUGHT FORTH
ON THIS CONTINENT A NEW NATION
CONCEIVED IN LIBERTY AND DEDICA-
TED TO THE PROPOSITION THAT ALL
MEN ARE CREATED EQUAL

NOW WE ARE ENGAGED IN A GREAT
CIVIL WAR TESTING WHETHER THAT
NATION OR ANY NATION SO CON-
CEIVED AND DEDICATED CAN LONG
ENDURE

WE ARE HERE TO DEDICATE
THIS PORTION OF THE GREAT
NATIONAL CRYPTOPOLIS TO
THE UNDEFEATED DEAD OF
THIS BATTLEFIELD
TO THE MANKIND WHO GAVE THE
DEVOTION-
HERE WE HAVE THAT
DEAD MEN HAVE DIED IN
- BUT THUS WE CANDEF GOD
HALL HAVE A NEW BIRTH OF FREEDOM-
AND THAT GOVERNMENT OF THE PEOPLE
BY THE PEOPLE FOR THE PEOPLE SHALL
NOT PERISH FROM THE EARTH

Tablet in the Lincoln Memorial containing the Gettysburg Address.

ABRAHAM LINCOLN AS A THEME FOR SCULPTURAL ART

By FRANK OWEN PAYNE¹

OF MAKING many books about Abraham Lincoln there is no end.

We shall not however add with the Preacher, that much study of them is a weakness of the flesh, because there is a perennial vitality of interest in the theme of the "First American" which can not help investing with a charm even a commonplace essay upon him.

To the student and observer of American life, the amazing growth and popularity of Lincoln as a national idol among all classes of our people, South as well as North, is most significant and gratifying. Born as he was in Kentucky, midway between the states which warred in 1861, he belongs, geographically at least, to both sections.

Lincoln has become the embodiment of all that is highest and best in what we are pleased to term Americanism. He has become idealized and idolized as a great national hero. Not having been a churchman, Lincoln is never likely to become canonized a saint by any act of ecclesiastical authority. But it is apparent that he has already been almost canonized in the hearts of his loyal countrymen.

James Russell Lowell, with keen prophetic insight, foresaw the phenomenal growth of Lincoln's fame in popular appreciation, when in his Commemoration Ode, written more than fifty years ago, he said:

"I praise him not; it were too late;

And some innate weakness there must be

In him who condescends to victory

Such as the present gives and can not wait
Safe in himself as in a fate.

So always firmly he;
He knew to bide his time;
And can his fame abide,
Still patient in his simple faith sublime
'Till the wise years decide.

Great captains with their guns and drums

Disturb our judgment for the hour,

But at last silence comes;

These all are gone and standing like a tower

Our children shall behold his fame,

The kindly-earnest,*brave, foreseeing man

Sagacious, patient, dreading praise, not blame,

New birth of our new soil, the first American."

So much has been written about Lincoln that it may seem as if there could be nothing new to say concerning his life, his works, or the reach of his influence among men. This is very probably true. Little has as yet appeared in print concerning Lincoln in art. It may not be uninteresting for us to consider some of the more noteworthy memorials which have been erected to him in the fifty odd years since his tragic death. This is particularly timely in view of the completion of the splendid memorial just dedicated in the City of Washington on the Potomac.

Monuments to Lincoln outnumber those of any other of our national heroes. Even the father of his country can not approach Lincoln in the number of his sculptural representations. In February, 1909, *Monumental News* published what was supposed to be a complete list of Lincoln monuments, the number being only *nine*. We have been able to list more than *one hundred* statues and were the medals, medallions, plaques, coins, etc., added, the list

¹ Died Feb. 6, 1922. Mr. Payne has frequently contributed to ART AND ARCHAEOLOGY.



ABRAHAM LINCOLN, by Augustus Saint-Gaudens, in Lincoln Park, Chicago.

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Louis Mayer's convincing portrait bust; one of the most realistic sculptured Lincolns hitherto achieved.

would approximate *one thousand* different works.

Unlike most other subjects of sculpture, Lincoln offers a unique problem to the worker in plastic art. The sculptor has been confronted with a most difficult problem in representing Lincoln's lank awkward figure in such a way as to give to it the dignity and beauty demanded of a monumental work of art. A study of the numerous statues of Lincoln will reveal the fact that the artist has not always been entirely successful in the achievement of this result.

There are sculptors of the very highest rank who have declared it to be their opinion that in spite of the greatness of

the subject, in spite of the nobility of his achievements, in spite of the inspiration to be awakened by the contemplation of his extraordinary life, Abraham Lincoln is not a proper theme for sculptural treatment. It is said that J. Q. A. Ward was several times approached with offers of valuable commissions for a statue of Lincoln, but he is said to have invariably declined on the ground that he did not regard the subject as one belonging within the realm of sculptural art. There are several others among living sculptors who have concurred in Ward's judgment. The writer has made investigation among the most noted living sculptors who have not as yet created a statue of Lincoln, with a view to determine why they have never done so. It is a surprising fact that they have one and all declared that it is not due to any inherent difficulty nor is it because of any lack of fitness as a sculptural theme. The reason seems to lie in the fact that these artists have never as yet been asked to execute such a work.

We fancy that it is the ambition of practically every sculptor some day to produce a statue of Lincoln. This is the case with several among the younger artists with whom we have conversed upon the subject. One of the most successful sculptors has assured me that he has long cherished in his heart a conception of Lincoln which he hopes to execute when he has attained to the very highest point of his artistic career. Great as he now is, he regards his conception as far too high for his present rank in the artistic world. It must take a very brave sculptor indeed to attempt the portraiture of Lincoln in these days when there has been so much criticism,—destructive, abusive, vituperative, sometimes,—that it will require no small degree of fortitude to



Weinman's seated statue, which is in the memorial at Hodgenville, Ky., the birthplace of Lincoln. This is greatly admired by Robert T. Lincoln and his family.

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venture upon the portrayal of Abraham Lincoln. Yet it is the ambition of practically every sculptor to be able some day to land a commission for a statue of this the most popular character that has appeared in American history. And this is in spite of criticism. Such is the temerity, not to say audacity, with which the artist must approach the subject, especially when he turns it over to the mercies of the unfeeling world for judgment.

Whether Lincoln is or is not a fit subject for sculptural art is beyond the comprehension of the writer. Discussions of this sort must inevitably be relegated to the limbo of ultra-artistic criticism. It is a significant fact that nearly a score of our best known sculptors, many of them artists of note, discriminating taste, and masterly craftsmanship, have rivalled one another in their efforts at delineating the great Emancipator.

The most distinguished among our artists, men like Saint Gaudens, Niehaus, Weinman, Borghum, and French, to mention only a few, have found in the Martyr President a perennial inspiration for artistic creations of the highest order. The powers of the imagination have been well nigh exhausted in the attempt to represent him in unique and characteristic attitudes. He has been depicted in almost every possible and we regret to say impossible pose. He has been portrayed standing, seated, enthroned, equestrian, dying, dead! He has been represented thinking, speaking, praying, judging, pleading at the bar, wielding the axe, and caught in the very act of emancipating the slave. He has been given to us alone, and accompanied with his associates. His gaunt figure and sober countenance have been portrayed in every suitable and unsuitable medium,—in clay, in



Original portrait bust by Douglas Volk after the life-mask made by the same sculptor in Chicago. The most authentic of all Lincoln portraits.

plaster, in concrete, in wax, in wood, in bronze, in marble. Could plastic art go farther?

It is not the awkward boy stretched out upon the rude cabin floor with shingle and charcoal, industriously striving to master the intricacies of the "rule of three," that we think of when the name of Abraham Lincoln is spoken. It is not the rail-splitter, not the flatboat man, nor the country storekeeper, nor the itinerant attorney following the peregrinations of the circuit court, that thrills, enthuses, and enthalls us. It is Lincoln the statesman, the president, the liberator of the slave, the preserver of the Union, that we

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The Great Medal by Frank Magniadas, struck in Switzerland and presented to Mrs. Lincoln after the death of her husband. The Emperor Napoleon III refused to let this medal be cast in France, where the money had been raised by popular subscription. This photograph was given to the writer by Robert T. Lincoln, who regards it as one of the best likenesses of his father.

would see portrayed in enduring bronze. That is the Lincoln whom we revere. That is the only conception of him which is worthy the homage of mankind. That is his greatest title to human recognition and lasting regard. It is that phase of Abraham Lincoln that shall ever make him the idol of his countrymen. Statues and monuments must inevitably be erected in his honor to the end of historic time.

It may not be out of place in this connection to refer to the fact that he has been depicted both with and without a bearded face. Now at the time of his election to the presidency, Lincoln wore no beard at all, and all the earlier pictures of him represent him with a beardless face. It is a well known fact, however, that shortly after his entrance upon the arduous duties of his great office, he let his beard grow, and all later portraits show him with a beard. The familiar story of how he

came to grow a beard at the suggestion of a little girl, is too well known for repetition here. Apropos of this fact, it seems to the writer that for historical accuracy at least, all statues of him should be modeled so as to portray him with bearded face. It was thus that Lincoln looked when he delivered his Second Inaugural Address. It was thus that he appeared when he delivered his memorable Gettysburg Address. It was the bearded Lincoln, moreover, who issued the Emancipation Proclamation. It was thus that he looked on that eventful night when the bullet of the mad assassin struck him down. For these reasons it seems to us that only those statues which represent Lincoln with a bearded face, are to be regarded as the most realistic and convincing examples of portraiture.

Some of the artists have given us Lincoln in both aspects. Examples of this are the works of Borglum, Niehaus, and others. But the bearded representations by these artists as well as the well-known statues by Weinman, Saint Gaudens, and French are far superior to any others with the possible exception of Volk's portrait, which was modeled after the life-mask taken in 1861.

In defense of the several representations of Lincoln with the shaven face, it may be said that they attempt to portray him at the time when he was laying the foundations of his unique life and character. They are representative of his early life when he was just as great in reality as he was when he made the whole world ring with his epoch-making deeds as Chief Magistrate of the Union. There is also a sort of glamour about the early life of the great. It is doubtless that quality which lends the chief charm to such artistic creations as Hoffman's Boy

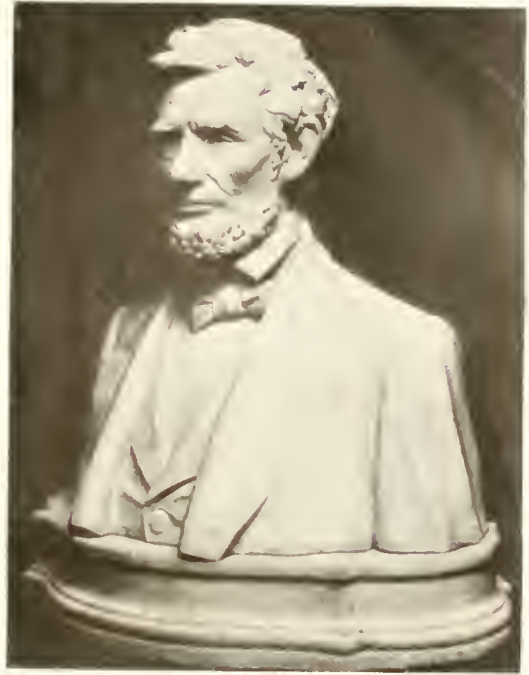
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Christ in the Temple. But in the greater part of representations of the kind, there is likely to be an attempt to go too far and to depict a great character in a way quite remote from historic reality.

The poet may say what he pleases about a bird, or a tree, or a flower in general, but when he refers to a lark or a thrush, to a pine or a palm, to a lily or a violet, — he ought to keep quite within the bounds of adherence to scientific fact. The same is equally true in every other realm of art. The painter or the sculptor is at liberty to represent a rail-splitter, a flatboat man, a *hobo*, or a *country gawk* if he choose, but such works ought never to be classed as portraiture and be called *Lincoln*! This sort of crime has already been perpetrated more than once, and one example stands out conspicuously among the colossal artistic blunders of American sculpture.

The life mask (there is no death mask), and above all else the numerous photographs are the data on which all reliable sculptural portraiture of the dead must be founded. All other works give the lie to what must ever be regarded as the most authentic data for convincing statues of Abraham Lincoln. Few people of his day were ever more photographed than he was. It is fortunate that there are so many excellent photographs of Lincoln in existence.

In these days of the "Kodak," when snap-shots are common, there are innumerable pictures of everybody. But in the days between 1861 and 1865, wet photography and time exposures were necessary and the cost of a picture was greatly in excess of the present day cost. It is quite remarkable that so many pictures of any one of that day have come down to us. Judged from these



Bust of Lincoln in Crestelle marble by Charles H. Niehaus. This is the third portrait of Lincoln by Niehaus.

varied representations of him, Lincoln was not the "ugly" individual he has been represented to have been. It is from these innumerable photographs, and above all else it is from studies of the life mask made by Leonard Volk in 1861, that the artist is enabled to know exactly how he appeared to his contemporaries. As a result it becomes a less difficult task when it comes to the conception of Abraham Lincoln in sculptural art.

Regarding the personal appearance of Lincoln, we are permitted to quote from an admirable essay which appeared in McClure's Magazine from the pen of Truman H. Bartlett, whose work on the Portraits of Lincoln is well known. The article alluded to is entitled "The Physiognomy of Lincoln." Of the personal appearance of Lincoln, Mr. Bartlett says: "It is the popular belief, the world over, that Abraham

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Lincoln was in face and figure, in action and repose, an excessively ugly man. It is doubtful if any human being known to history has been the subject of such complete and reiterated description, by high and low, friend and enemy. The vocabulary employed to describe him includes about every word in common use in the English language, the meaning of which is opposed to anything admirable, elegant, beautiful, or refined. The words used to set forth the physical appearance of this personage, now rated by imposing fame as one of the Great of the Earth, when assembled, have a new and affecting interest."

"From the time that Abraham Lincoln was fourteen years of age, then more than six feet tall and weighing about one hundred sixty pounds, until he was nominated for the presidency, he was locally known by the following pleasing characterizations:—'angular,' 'ungainly,' 'clumsy,' 'awkward,' 'thin,' 'leggy,' and 'gawky.' His clothes and his unconventional movements and manners have received a similar unflattering description."

Opposed to this description stand the personal recollections of such intimate associates as his secretaries, John Hay and John G. Nicolay, as well as many others who have positively declared Lincoln to have been a man of commanding presence. There are also many references to the attractiveness of Lincoln's countenance, to the beauty

and expressiveness of his eyes, to the elastic manner of his walk and to his easy, even graceful posture when sitting. All such testimony goes far to prove that he was in no sense the uncouth personage he has so often been said to be. In spite of the vast and growing number of Lincoln statues, so many of which are commonplace when not positively bad, there has been a sufficiently large number of really good works to justify the very highest effort of any artist.

The erection of the noble monument in the city of Washington, where it ranks with the Capitol and the Washington Monument in the excellence of its architecture, is an attempt to honor Lincoln as he deserves to be honored. The best that architecture, sculpture, and landscape gardening can do has been done as a testimonial to the esteem in which a grateful nation regards him. It is the latest but not the last tribute of art to Lincoln's greatness. It will not be the last, for Abraham Lincoln furnishes a perennial theme for the artist as well as for the historian and man of letters. The triumph of democratic principles in the late war will enhance the glory of the great Emancipator wherever in future ages true Democracy shall triumph. For Lincoln was indeed the first ambassador whom the great hitherto unrepresented common people sent as plenipotentiary to the court of world affairs.

THE SULLY EXHIBITION

AT THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

By HARVEY M. WATTS

IT IS natural that Philadelphia should take great pride in the Exhibition of 235 works by Thomas Sully, 1783-1872, which occupied eight galleries in the historic Pennsylvania Academy of the Fine Arts from April 9th to May 10th, since while other centres and museums such as Washington, Baltimore, the Metropolitan Museum, New York, the Museum of Fine Arts, Boston, and the Cleveland Museum, Cleveland, Ohio, and above all the Military Academy at West Point, were generous in sending the Philadelphia Academy some of their choicest works by the great portraitist, inevitably the larger number of works came from Philadelphia, representing the very cream of public and private portraiture that derived from the Sully atelier.

Indeed Philadelphia is so rich in the Sully portraits, where he lived for nearly forty-four years continuously and where he, in every sense of the word, was the "court painter" to the City and society, not forgetting his wider range among the men of the army and navy and those in the government of the United States, that Sully enthusiasts point out that the Academy could easily repeat the Sully Exhibition several times over and not keep any of the canvases from the present loan exhibition on the walls. But while the delightfully varied portraits of men and women which rank Sully with the best English portrait painters of the 18th and early 19th century did tell of Philadelphia during one of the most mellow periods of the famous story of Philadelphia and Philadelphians, the exhibition was far from

local, being national in scope and almost international, to use a much abused word, in the universal appeal of those presentiments of human character that radiated charm from every canvas and aroused interest that was quite intrinsic and not the purely extrinsic appeal because the subject was known or was an ancestor to those who had loaned it, or to their friends and relatives who came to see the famous belongings in a public exhibition.

Philadelphia, moreover, could well take a local pride in this exhibition, which was unquestionably the most brilliant demonstration of American art of the past made anywhere in the country at any time, since such is the continuity of life in Philadelphia, as was made very clear in the *Life of Thomas Sully* recently published, the joint work of Edward Biddle and Mantle Fielding, that those who today made the exhibition successful were the descendants of the very men who recognized Sully by sending him abroad with a purse in his pocket in 1838 to paint Queen Victoria, or who were associated with him on the Board of Directors of the Pennsylvania Academy of the Fine Arts, or who as gentlemen and ladies or directors and presidents of numerous institutions, were the patrons of the man who lived so comfortably for so many years in a house owned by Stephen Girard within a biscuit throw of Independence Hall and the early memories. This made the Exhibition this year take on a glamour of human interest unusual in retrospective exhibitions of the work of men of other



Famous Portrait of Queen Victoria by Thomas Sully. Painted for the St. George Society of Philadelphia, and still owned by them.

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days and in a way this glamour was peculiarly and delightfully Philadelphian. And yet above all this was the brilliant fact that for Sully, the son of an English actor whose father betook himself to Charleston, S. C., in the late 1700's but who himself became in every way a real American, the United States made possible a career that has not been recognized as it should be partly by reason of the greater concentration upon Gilbert Stuart, and, so far as American collectors go, the wonderful outpouring of 18th century portraiture in Great Britain with such names as Reynolds, Romney, Raeburn, Lawrence, Gainsboro, Hoppner and Harlow to conjure with.

The fact is, however, as most of those on the inside know, there is now a veritable craze for Americana. Stuart long ago came into his own and Sully is not far behind him, while the best works of their contemporaries are being eagerly bought up everywhere by discriminating collectors or far-sighted art dealers. If there was any doubt about the position of Sully, the Pennsylvania Academy exhibition dispelled it at once since there is not a gallery in the exhibition that did not, even though what might be called the minor canvases, reach the Stuart level. For instance, take Sully's Andrew Bayard and Charles Chauncey, both amazing canvases with all that is mellow and perfected in the Stuart recipe reaching its culmination in the Bayard, just as it did also in the Jared Mansfield, LL.D., loaned by West Point, which for sheer presentation of character, delightful contrasts in the color of a white-haired, red-faced old pedagogue, professor of Natural Philosophy from 1812-1828 at West Point, might easily be labeled a Raeburn and represent him at his best. Then if one, recalling the social aspect of this great Sully col-

lection, wanted indubitably "the portrait of a gentleman," he turned to that splendid painting of Hartman Kuhn, the name still standing for everything of urbanity and social prestige that a city may give rise to.

Or if the "portrait of a lady" were wanted there were any number to fill the bill, not forgetting Mrs. Nicholas Biddle, or, for the more youthful example, Elizabeth Ashhurst, though the artists have agreed among themselves that the surpassing thing in portraiture was not the astonishing picture of Miss Rebecca Gratz, of whom tradition says that she was the prototype of Rebecca the Jewess, the heroine, at the instance of Washington Irving, of Sir Walter Scott's "Ivanhoe," nor even the poetic and sylphlike picture of Fanny Kemble as "Beatrice," but the study of Mrs. John Crathorne Montgomery, with long golden curls, a white smock and a gorgeous vernilion cloak on her arm, all painted against a typical Gainsboro landscape. But these are only some of the smaller accessories for, of course, the gallery of honor, Gallery "F" at the Academy, housed not only the full length of Queen Victoria but a full length of James Monroe, fifth president of the United States, and of Commodore Charles Stewart, the Commander of "Old Iron Sides" and the grandfather by the way of Charles Stewart Parnell.

Some idea of the splendid range of the Exhibition is shown in that the full lengths exhibited in the other galleries, including Thomas Jefferson, lent by West Point, General Lafayette, lent by the City of Philadelphia, Dr. Benjamin Rush and George Frederick Cooke as "Richard III," all remarkable examples of Sully's art, though one feels that even Victoria, painted ascending the throne as will be remembered and not sitting on it, since the artist told her she was too dumpy a figure to be so



Rebecca Gratz, famous beauty of Philadelphia, believed to have been the prototype of "Rebecca" in Scott's novel of "Ivanhoe." By Thomas Sully.



Mrs. Nicholas Biddle, celebrated Philadelphia beauty, whose house was a resort of fashion. By Thomas Sully.



Fannie Kemble as "Beatrice," famous portrait of the celebrated English actress, who married Pierce Butler of Philadelphia.



Mrs. John Crathorne Montgomery, a famous Philadelphia beauty. This portrait is celebrated as one of Sally's most brilliant canvasses.



Thomas Jefferson. Sketch from life made by Sully at Monticello in 1821.



General Lafayette. Sketch from life by Sully, from which was painted the official full length owned by the city of Philadelphia.

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depicted—he put it a little more politely but not less decidedly as his “Life” shows—is not as fine a thing as the splendid full length portraits of his American sitters. Indeed portraiture of this class reaches its very apogee in his study of Samuel Coates, a Philadelphia Quaker merchant, painted as President of the Board of Managers of the Pennsylvania Hospital, an Institution founded by and built under the direction of Benjamin Franklin.

But all through the galleries there were splendid surprises and a sumptuous pictorial summing up of the life of his own time. If one wanted to know for instance what the distinction that went with the bar of Philadelphia meant all he had to do to realize it was to gaze on the portraits of Horace Binney and John Sergeant, while if youthful good looks count, either the portrait of George Williams Chapman the Ensign, or that of his brother, John Biddle Chapman, represented that kind of thing that is hard to surpass, while if superb human attributes, conveying a sense of tragedy along with a handsome exterior, affect you, the famous painting of Major Thomas Biddle, who died fighting a duel with overlapping pistols with a man he had horsewhipped in a dispute growing out of a political argument, was a case in point. Then, too, as is well known, Sully varied his portraiture, especially in later years by painting, fanciful

pictures of children and in these the exhibition was very rich. “Too Much Wind,” a delightful study of a child trying to hold on to its hat, lent by Lucien Philips, was a specially fine example, though this *genre* come to its climax in the famous painting owned by the Boston Museum, reproduced in all our art stores, called “The Torn Hat,” which is a study of the little son of the painter, Thomas Wilcocks Sully, as an open-shirted red-faced lad; a later portrait of the same son, who also became a painter of considerable note, being one of the features of the exhibition, though the later years added nothing to the good looks of the little boy, who as a fanciful child study compares favorably with Romney’s “Bo-Peep” and Reynolds’ “Master Bunthorne,” or the “Age of Innocence.” When it is recalled there were four studies of Fanny Kemble in the exhibition and that the full length of Lafayette was complemented by the bust-size study from real life, painted in 1821, it must be clear that the display was indeed a revelation and went far to answer the question as to whether there is any background to American art before that fatal period, the mid-victorian Seventies, Philadelphia’s B. C. (Before the Centennial) and America’s B. C. too.

Philadelphia, Pa.

NOTES FROM THE GALLERIES

By HELEN COMSTOCK

The Dreicer Collection at the Metropolitan Museum

It is said of Michael Dreicer, at whose death last July so many objects of Mediaeval and Renaissance art passed to the Metropolitan Museum, that he took an unusual interest in the collection which he formed. Because his own taste and choice were the determining factors in its making, there is a fine feeling of unity in the group as a whole. Now that the collection is finally open to the public, it is plain to be seen that it was not gathered together indiscriminately, but with evident consideration for the harmony of each piece in relation to the rest.

The paintings in the collection are twenty-four in number and are all of the XV and XVI centuries. Among the portraits, that by Mabuse of Eleanor of Austria, Queen Francis I, is one of the most striking. It was painted by the order of her brother, Charles V, and may have been the very one included in the group for which the Emperor is recorded by Pierens-Gevaert to have paid forty pounds to the painter in the year 1516—"au vif de nostre très chière et amée seur dame Lyénore d'Austriche." The portrait of Francis I, of the Clouet school, is a companion to it and is a brilliant piece of work with its clear, pale flesh tones set off by the clear, bright red of his costume.

The most important picture in the collection is the "Christ Appearing to His Mother" by Roger van der Weyden. This was once the right-hand panel of a triptych, of which the other two are now in the Cathedral of Granada. It was painted sometime during the period between 1425 and 1431, before the painter had finished his apprenticeship in Robert Campin's studio. Also by the same painter is a portrait of an elderly Benedictine monk, whose sensitive and scholarly face seems strangely modern. Roger's great pupil, Memling, is represented by "Portrait of a Man with an Arrow," one of those clear-cut likenesses whose directness of approach and regard for detail stamp it as typical of the best in XV century portraiture.

Among the Italian paintings, the finest is the beautiful profile of St. John the Baptist by Piero di Cosimo. Of the German school there are two particularly interesting examples. The "Three Saints" by Martin Schongauer, portraying Catherine, Dorothea and Anne, is a picture of quaint and naïve charm. Then there is a fine portrait of a young woman, "aged twenty-six," painted by Cranach in 1548. Of the Spanish masters, El Greco is represented by a "Holy Family" and there is also a sumptuously decorative "Madonna and Child with Angels" of Catalonian workmanship.

One piece of tapestry is included, and this is unusually fine. It was made about 1500, probably in Brussels, and depicts four scenes from the Passion of Christ. It was formerly in the Hainauer Collection and is a notable example of the transition period from Gothic to Renaissance.

Among the sculptures, the figure of prime importance is a stone statue of a Prophet, of French workmanship of the second half of the XII century, which probably once held a place over some church portal. In fact, this piece is said to have come from the Cathedral at Chartres, but the many alterations which that structure has undergone make it impossible to determine the point definitely. Of the same period is the carving in wood of the Virgin, a figure whose stately dignity is reminiscent in spirit of Byzantine art. As Gothic art developed the artists began to emphasize the gracious and maternal aspect of Our Lady, evident in the delightful XIVth century statue in painted stone of the Virgin holding the Christ Child on her arm. From the following century, the XVth, is the group in stone of Rhenish workmanship representing the Virgin and the Angel of the Annunciation. There is a certain mannered stiffness in the rendering of the drapery that is in harmony with the tradition of the preceding century. Quite different in execution is the splendidly realistic "Warrior Saint," a French work of about 1470, which has all the characteristic naturalism of the Burgundian school.

The Ainslie Galleries in their New Home

The new home of the Ainslie Galleries at 667 Fifth Avenue is one of unusual beauty and appropriateness. It has the advantage of being especially designed for them, and the lighting, which represents the final word in electrical perfection, offers a combination of effects, so that pictures



Courtesy of Metropolitan Museum of Art.

Eleanor of Austria, by Jan Grossaert van Mabuse, 1470–1541.

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can be shown in "daylight," in a warm yellow glow, or in certain other lights according to their various needs. Two galleries, hung in dark brown, are for exhibition purposes, while the "Gray Room" offers facilities for showing the many fine examples of American masters to whom this gallery has been especially devoted since its founding in 1885. Pictures by Wyant, Martin, Homer, Fuller, Blakelock, Murphy, Twachtman and many others have been found here in great number, but the one painter in whom they have been particularly interested is Inness.

Among the many paintings by Inness which are now to be seen at the Ainslie Galleries, there are to be found examples that are strikingly typical of his various periods. Some of his earlier paintings of Italy show a distinctly European influence in their firmness, clarity of line, and regard for line detail, which are entirely foreign to his later pictures. One of the best of these earlier landscapes is "Genzano, Italy," painted in 1847, when the artist was only twenty-two years old. Its subject is a towering hill whose shores are lined with luxuriant foliage, and whose summit is crowned with a group of ruins so beautifully rendered as to be the chief charm of the picture.

In comparison with this early work, one of his landscapes, "That Old Farm," painted in 1893, the year before his death, seems to be that of another artist. It is evident that with time his art became simpler, more mellow, and more spiritual. The quiet yet radiant grays of this lovely landscape, the pale gleam of the moon, the huddled gray forms of the sheep, and the solitary figure under the trees, all have the fine poetic quality which makes his paintings so profoundly moving.

Inness painted only a few marines, so that "Off the Coast of Cornwall" is doubly interesting. In contrast with his idyllic landscapes, the dramatic vigor of his portrayal of this stormy coast shows us an entirely different side of his nature. He has never given us finer movement or a greater feeling of power than here. The picture was painted in 1887 during a second visit to England. He made only a few pictures of that country, which gives to this particular painting still greater rarity.

"Springtime, Montclair" is a "typical" Inness. In subject and treatment it is the kind of picture that comes before our mental vision with the mention of his name. The greens are wonderfully rich and soft, and have the penetrating quality which makes them seem singularly living. The way in which Inness drew a tree, so that it seemed fairly to dissolve into the background and still retain so fine a sense of form, is well exemplified here, and the whole picture has the quiet beauty and poetic charm which are particularly his.

Summer Exhibitions

Although many of the New York Galleries are closed during the summer, there is an opportunity in the vacation season to see a great number of exhibitions all through the east. There are any number of artists' "colonies" through the east, and wherever artists gather together an exhibition is the logical outcome. In Lyme, for instance, annual exhibitions have been held for the last twenty years, and last year a splendid new gallery was opened, designed by Charles A. Platt, and containing a permanent collection of art as well as space for the yearly exhibitions. In Provincetown a new museum was opened last summer, though the exhibition held there was the seventh annual show of the local Art Association. In Newport a new gallery had its "house warming" with the last annual summer show.

East Gloucester has its "Gallery on the Moors" where a number of well known artists exhibit, and the Duxbury Art Association held its fourth annual show last August in the Partridge Academy. The "Nanuet Painters," who work in the beautiful country adjacent to the Tappan Zee, had a traveling exhibition which went from Nanuet to Nyack and Hackensack. Altogether there are plenty of exhibitions to be reported, even when the New York galleries are closed, and in the next two numbers of ART AND ARCHAEOLOGY this department will follow the artists in their exodus from town and give some account of their activities and exhibitions.





George Inness 1859
Courtesy of Ainslie Galleries.

Off the Coast of Cornwall, by George Inness.

CURRENT NOTES AND COMMENTS

American School at Athens Notes

In the May number of *ART AND ARCHAEOLOGY* announcement was made of the offer of his magnificent Library to the American School of Classical Studies at Athens by His Excellency Dr. Joannes Gennadius. An essential condition of the gift was that a suitable building should be erected at Athens for the housing of the Library. In his letter of acceptance, Mr. Justice William Caleb Loring, President of the School's Trustees, added the then necessary proviso that before taking title the Management of the School must have time to ascertain whether the money could be found to enable the School to meet this condition; and Professor Capps, speaking for the School's Managing Committee, expressed the confident belief "that American philanthropy will promptly respond, in generous rivalry, to the challenge of Dr. Gennadius' benefaction."

The fulfilment of this hope has come with amazing and gratifying celerity. We are able to announce that funds have been provided for the erection of a noble structure in Athens to house the priceless Gennadius collection, whose acquisition is thus assured to the American School. The Carnegie Corporation, of whose Trustees Mr. Elihu Root is Chairman and whose President is Dr. Henry S. Pritchett, has voted a generous appropriation to cover the cost of the building and the installation of the Library. This is a splendid demonstration, not only of the effectiveness of the parent foundation of the many which Mr. Carnegie established, considered as an instrument of the public welfare in the highest sense, but also of the enlightened manner in which the trust is being administered.

We can announce, further, on the strength of recent advices from Athens, that the Greek Government, not to be outdone by the Carnegie Corporation or by Dr. Gennadius in either generosity or celerity, is using its good offices to provide a site worthy of the Gennadeion. Even amid the distractions of the Turkish War, which Greece is now waging single-handed—as truly on behalf of the Allies as when she fought side by side with them on the Salonica front—the Government of Greece has time to take thought for the things of the spirit. It was during the Peloponnesian War, we cannot help recalling, that the Erechtheum was built. The Greece of today emulates the Greece of the Periclean age.

At the annual meeting of the Managing Committee of the Athenian School, held May 13, Chairman Capps announced that nearly one-half of the \$150,000 which is being raised for the endowment of the School, in order to secure an additional \$100,000 voted a year ago by the Carnegie Corporation, has been subscribed. The campaign was launched in November last, and every effort will be made to complete the new fund during the coming year. For an institution which has so splendid a record of achievement since it was founded forty-one years ago, and which has recently received such signal endorsement and recognition, the task should not be difficult. No better investment could be found in the field of scholarship and discovery.

The first week of April the American excavations at Colophon were actively begun. The concession was granted by the Greek Government in October last—the first archaeological concession to be made in the Smyrna district since the Greek occupation. The excavation, which is on a large scale, is being conducted jointly by the Fogg Museum of Art of Harvard University and the American School. The former is represented in the field by Miss Hetty Goldman and the latter by Dr. Carl W. Blegen; and a large staff assists them, including Dr. L. B. Holland of Philadelphia as architect, Miss Eldridge of the Fogg Museum, and Messrs. B. D. Meritt, F. C. Fry, and F. P. Johnson, students at the School. The site of Colophon, which lies about half way between Smyrna and Ephesus in Asia Minor, has been identified by Schuchhardt and Ramsay, and is regarded as exceptionally promising. Since the town was destroyed in 301 B. C., the civilization which the excavators will uncover will be pure Hellenic.

The American School at Athens will undertake two minor excavations during the summer. The first will be a supplementary dig at Zygouries (see the May *ART AND ARCHAEOLOGY*), where a search will be made for the cemetery of the Early Helladic period, whose discovery would be of capital importance. The other site is near the summit of Mt. Hymettus, where some sherds of geometric pottery were observed last year by an American student. There may have been a shrine at this high point of Hymettus, and if so it must go back to a very early origin.



Portraits of St. Peter and St. Paul discovered in Rome.

ART AND ARCHAEOLOGY

The Portraits of Saint Peter and Saint Paul

ART AND ARCHAEOLOGY has already published a notice in April, 1921, and shown some photographs of an interesting underground tomb with important fresco-decorations, discovered in Rome on the Viale Manzoni. Since then, further researches and excavations have given new information on the subject, which I am anxious to make known to the readers of this magazine.

There seems to be no further doubt that the tomb belonged to a Christian community. The subjects of the pictures decorating the sepulchral chamber are, in fact, Christian. The figure of the Good Shepherd with the lamb on his shoulder is repeated four times; and the peacock with spread tail, the same number of times. The bearded man, seated on a rock and holding up an open book, with a flock of sheep gamboling at his feet, is certainly a symbolical, and not a realistic figure: it is the Christ, represented according to the fundamental idea of Christianity, set forth in the "Sermon on the Mount."

Moreover, twelve large figures of bearded men wearing the *pallium* and white tunics with the red *clavus*, which decorate the walls of the sepulchral chamber remind us of the Twelve Apostles. The two shown in these photographs have aroused a great clamor in the world; and even the newspapers have spoken of these severe portraits to which have been attributed the names of Saint Peter and Saint Paul. One has, of course, to be very cautious in giving two such solemn names to figures painted on the walls of the humble tomb of a certain Liberto Aurelio. However, since they form part of a group of twelve—very likely the Twelve Apostles—and, moreover, since they are the two among the twelve most closely resembling the traditional types represented in many Christian and Roman Monuments as the Apostles Peter and Paul, one may assume, without being very far from the truth, that the humble pictures of this tomb were intended as characteristic of the two Saints. The general diffusion of the art of portraiture and the remarkable height of perfection attained in that form of art during the Roman period easily explains how even a very modest artist might have painted good portraits of people who had lived long before. The types of Saint Peter and Saint Paul must have been taken, in their general lines, from original documents, perhaps even from documents of their own time, for we know that the two Apostles were in direct contact with the Roman people and with the classical world. And these two types having been already accepted in art, many copies were made from them; and the portraits in question may be two of these copies, made at least two hundred years after Saint Peter and Saint Paul had lived. So that one cannot say that these portraits of the Apostles were made "from life," but that they are reproductions of the traditional types accepted in art at that time.

Though the question is in this way reduced to its proper limits, the value of the discovery is not in the least diminished, as this tomb shows us a very beautiful example of the illustration of the Christian doctrines and Christian ideas accepted in the III century, that is to say: at a time when the Triumph of Christianity had not yet taken place.

This monument, besides being of great importance for the history of Christianity, is also of great interest for the student of Roman and Christian art, as pictures, displaying such depth of thought, such skilful execution, and such antiquity, are certainly rare and of high value.

GUIDO CALZA.

Dr. K. N. Das Gupta and the Union of East and West in Washington

A new organization recently formed in Washington has for its object the better mutual understanding between the Indian Orient and other countries of the world. The founder, Dr. Kedar Nath Das Gupta, is already very favorably known here through delightful Hindu plays which he has presented. He is an intimate friend of the great Hindu poet, Dr. Rabindra Nath Tagore.

"The Union of East and West," as Dr. Das Gupta's organization is named, was established in London in 1912 with a view to bringing the noblest and best of India before the West and vice versa. Under the guidance of Dr. Das Gupta over thirty Hindu plays, ancient and modern, were presented in England with excellent success.

Dr. Das Gupta was educated in England and acted as Honorary Secretary in several exhibitions in India from 1904 to 1907. He returned to London in 1908 to create a market for Indian hand-made objects.

Trajan Baths Now Fully Excavated

The Turine Terme, or baths near Civita Vecchia, have just been fully excavated, and another fine monument of classic Roman architecture is added to Italy's archaeological riches. The

ART AND ARCHAEOLOGY

original structure covered some 10,000 square yards of ground and must have been magnificent in the extreme.

The baths were begun by the Emperor Trajan and completed by his successor, Hadrian, and served until the fall of the Roman Empire, or for four centuries. Interesting descriptions of Civita Vecchia are given by Pliny the Younger.

Summer Activities of School of American Research

The School of American Research announces three field expeditions for the year 1922. The first, in collaboration with the Archaeological Society of Washington, will be under the personal direction of Edgar L. Hewett, Director of American Research for the Archaeological Institute of America. The purpose is to inaugurate an archaeological survey of the northern part of Chihuahua, from which region has already been obtained the priceless collection of Ancient American Pottery, shared by the Washington Society and now on exhibition in the National Museum, the Royal Ontario Museum of Archaeology, at Toronto, and the School of American Research at Santa Fe. An entire number of ART AND ARCHAEOLOGY will be devoted to the Archaeological work in Mexico in the early winter.

The second expedition of the School will be in the Jemez Valley, New Mexico, in charge of Mr. Lansing B. Bloom, assistant director of the school. The excavation and report of the ancient mission of San Diego de Jemez (1617) will be one of the objectives, together with the excavation on one or two prehistoric sites. Six university students will accompany this expedition in the field.

The third expedition will be that to the Chaco Canyon in the fall to continue the excavation of Chetro Ketl and the study of the entire Chaco group, under the direction of Mr. Wesley Bradfield of the Museum staff. An account of the excavations at the Chaco in 1921 will be found in the midsummer number of ART AND ARCHAEOLOGY.

Recent Gifts to the San Diego Museum

The San Diego Museum has received for a period of from two to three years, the valuable art collection of Mrs. W. B. Thayer of Kansas City. The collection includes paintings by George Inness, Winslow Homer, Robert Henri, Jules Guerin, Joaquin Sorolla, J. Francis Murphy, Ernest Lawson, Emil Carlson, and others of equal note; a priceless collection of Oriental shawls, jades, ambers, ivories, lacquer and old silver.

The Museum has also received for a term of years the William Gates Oriental Library, rich in works of art, history, philosophy and religion from the entire Oriental field. Other noteworthy contributions have been an important collection of books of travel, science and history from one of its members, Mr. Frederick Webb; and the extensive collection of Indian basketry embracing many of the finest examples extant of the work of Indians of California, collected and contributed by Mrs. Edith Williams of San Diego.

A new museum of Fine Arts also is to be given to San Diego by Mr. and Mrs. A. S. Bridges, of that city. The new edifice is to replace the Sacramento Building on the north side of the Plaza de Panama, in Balboa Park. The Bridges will not only erect the building, but a relative of the family will contribute paintings and works of art which will serve as a nucleus for the extensive collection which is planned.

The XX International Congress of Americanists

The XX International Congress of Americanists will be held at Rio de Janeiro, August 20-30, in connection with the Centennial Celebration of Brazil. Among the official delegates appointed by the State Department to represent the U. S. Government as well as various learned bodies are Ales Hrdlička and Walter Hough, Smithsonian Institution; Marshall H. Saville, American Museum of Natural History; William P. Wilson, Commercial Museum, Philadelphia; P. H. Goldsmith, Director of Inter-American Division, American Association for International Conciliation; and Mitchell Carroll, Archaeological Society of Washington and School of American Research. The XIX International Congress of Americanists was held in Washington, December, 1915. Members and others who can attend the meeting in Brazil are asked to communicate with Dr. Ales Hrdlička, Smithsonian Institution, who was General Secretary of the XIX Congress, and who is in charge of arrangements for the American Delegation.

Announcement

At the May meeting of the Board of Directors of the Art and Archaeology Press, Edward Capps of Princeton, N. J., was elected a member of the Board, and Harvey M. Watts of Philadelphia was added to the editorial staff of ART AND ARCHAEOLOGY.

BOOK CRITIQUES

Korakou, a Prehistoric Settlement near Corinth. By Carl W. Blegen. Boston and New York. Published by the American School of Classical Studies at Athens, 1921. Pp. xv+139. VII Plates.

This book refutes finally the theory advanced by Leaf in his *Homer and History* that no Mycenaean settlement would ever be found near Corinth and that the Homeric Ithaca was in Sicyonian territory. Dr. Blegen, with keen scent for prehistoric sites, has discovered a dozen or more that might claim the title, and even since the excavations at Korakou has discovered and excavated one about ten miles from Mycenae called Zygouries (see *ART AND ARCHAEOLOGY*, May, 1922, pp. 210 f.). Korakou was excavated in 1915 and 1916; and the results published in this book,—the manuscript of which was presented for the degree of Ph. D. at Yale—are so important that we hope that some of the other Corinthian prehistoric sites may also be excavated. Korakou is about two miles west of Corinth, close to the sea, two thirds of a mile east of the harbor of Lechaum, and certainly is not in the direction of Sicyon, as Leaf says. It is one mile more distant than ancient Corinth itself. On this low conspicuous mound successive prehistoric settlements have been found and a ceramic sequence has been established which is the basis for Blegen's new division of the prehistoric period of southeastern Greece after the neolithic age, into Early, Middle and Late Helladic. The Early Helladic (2500-2000 B. C.) is distinguished for the "urfrnis" wares, the Middle Helladic I (2000-1750 B. C.) and II (1750-1600 B. C.) for Minyan and Matt-painted vases. There is no Middle Helladic III to correspond to Evans' Middle Minoan III but Late Helladic I (1600-1500), II (1500-1400), III (1400-1100 B. C.) corresponds to Late Minoan or Mycenaean. Korakou shows that the Mycenaean ware of the mainland is a development of the Minyan under increasing Minoan influence. Supplying evidence which was lacking at Tiryns and Mycenae, Korakou now for the first time definitely establishes the relationship of the mainland fabrics, and has first distinguished a new kind of Mycenaean pottery which is christened "Ephyraean." Especially important is the fact that we have now at Korakou a clearer picture of a Mycenaean's private life than before. We can picture his worship about the baetyl pillar in the megaron type of house with a simple bed raised slightly above the earthen floor, with its storage jars, its querns, its hearth, and its vases. We can see the effects of the invasion from the north, perhaps from Phocis. We can trace the change

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

KORAKOU

A Prehistoric Settlement near Corinth

BY

CARL W. BLEGEN, PH. D.

xv+139 pages and 8 plates, of which 5 are in color.

The excavations of which this book is the official report brought to light stratified remains of the bronze age and made possible a classification of pottery of the Greek mainland between 2500 and 1100 B. C. Besides the pottery, walls and floors of houses and various objects of minor art were discovered, by means of which the picture of the civilization that preceded the "Mycenaean" age and of that age itself is made clearer.

The price of the book is \$5.00, but to members of the Archaeological Institute a reduction of 25% is offered, making the price \$3.75.

The Publication Committee also offers two of the earlier publications of the School at greatly reduced prices, as follows:

Waldstein's Argive Heraeum (2 volumes, unbound) \$10.00.

Senger's Explorations in the Island of Mochlos (boards) \$3.00.

Checks should be made payable to the Chairman of the Publication Committee, Professor George H. Chase, 12 Shady Hill Square, Cambridge, Mass.

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in the form of the house from the apse-end house to the square end.

After chapters on the tombs and miscellaneous finds and an excellent historical conclusion where it is said that Early Helladic civilization began in the south, in the Cyclades and spread inland and northward, Corinth being the centre, follows an original appendix in which a startling new hypothesis, somewhat unlikely, is put forward that the so-called temple of Hera at Tiryns is a late Mycenaean house and that the Doric capital found there has nothing to do with it.

The book is beautifully printed with 135 figures (only one or two indistinct), 7 colored plates and a plan of the entire site, a scholarly and ideal publication in every sense of the word, one of the most original works on the pre-history of Greece of recent years.

DAVID M. ROBINSON.

The Johns Hopkins University.

The Outline of History, being a Plain History of Life and Mankind. By H. G. Wells. Third Edition, revised and rearranged by the author. New York: The Macmillan Company, 1921.

The Story of Mankind. By Hendrik van Loon. New York: Boni & Liveright, 1921.

These two endeavors to tell the Story of Man throughout the Ages naturally invite comparison, and the tremendous popular success that has attended both these works shows how eager the reading public is for books that give the broad outlines of human progress in language that the man of the street can understand. It is natural that these incursions in the field of history should suggest the wisdom of a similar attempt in the realm of science, and Thompson's "Outline of Science" (Putnam's), the first volume of which has already received a warm welcome, will probably lead to the production of similar works in other fields.

Mr. Wells' "Outline of History" has recently called forth a broadside from one hundred college professors contained in the bulky pamphlet issued by the National Civic Federation. The words of commendation or half-praise probably more than offset the criticisms, though the latter are more numerous, because they show that while the technical historians will never admit him as a member of their craft, Wells has done more than any historian, living or dead, to spread the knowledge and appreciation of history among the masses. A man whose work sells by the hundred thousand need not be disturbed by the captious criticisms of the historian whose learned and laborious contributions to knowledge sell by the hundred, and he has the happy satisfaction of knowing

that though the professors may rage, the plain folks read him gladly.

ART AND ARCHAEOLOGY readers are chiefly interested in the first 250 pages of Wells' book, which tell the story of life and mankind from the Early Palaeozoic through the Bronze Age. This portion of the work has largely escaped criticism even from the specialist, and gives the best general account of the prehistoric ages that has yet appeared. In fact, when the reviewer suggested to Mr. Wells recently that he should publish these pages separately as an "Outline of Pre-history," the author told him that this portion was most in line with his university studies and most really his own; the rest of it, he added, he had got out of encyclopaedias. Its use this session in a class on "Prehistoric European Archaeology" as parallel reading to Osborne, Parkyn and Macalister has convinced the writer that this section as a text book would be of the utmost service in quickening the interest of students in the study of prehistoric man, and in giving them the broad outlines of anthropology and archaeology.

Hendrik van Loon tells "The Story of Mankind" in less than one-third the words used by Wells, and his purpose and plan are entirely different except in the main effort to interest as well as to instruct. Wells' book is primarily for grown-ups; van Loon's was composed for his own children, and through his effort to interest them he has become the clever story-teller for every boy and girl, for every man and woman, who wishes to traverse the Wonderland of human progress from the earliest times down to the present. His animated drawings and maps are as instructive and fascinating as the movies in impressing the lessons of history.

Heretofore we have had our history in separate compartments—Ancient, Mediaeval, Modern; or Greek, Roman, English, American. Now through these two works we become interested in man as man and in his struggles from barbarism through the Seven Ages of Civilization down to the living present. Hence let us give all praise to Wells and van Loon, notwithstanding their limitations, for having created a new intellectual interest in the story of human progress as revealed in the words and arts and deeds of mankind. M. C.

The Home of the Indo-European, by Harold H. Bender. Princeton University Press, 1922.

The question of the early home of the prehistoric Indo-Europeans is one that has acquired a timely human interest owing to the discussion of racial origins of European peoples

Along the Paths of Pre-historic Man

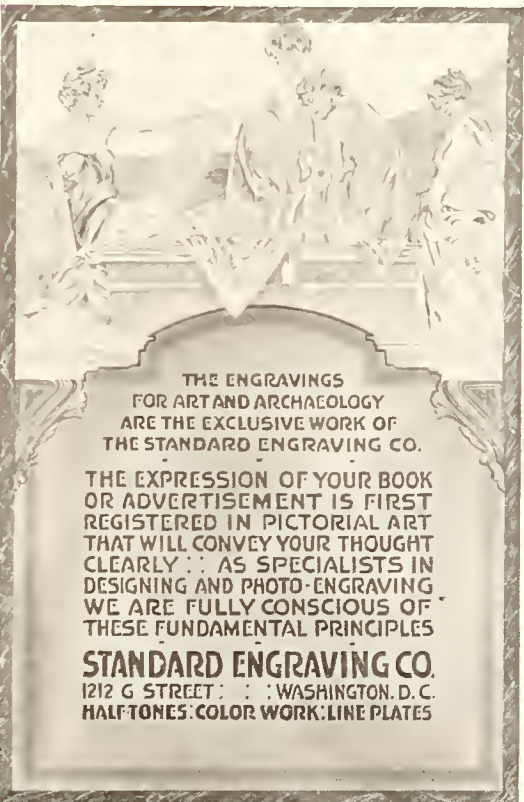
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since the World War. This little volume has therefore appeared most opportunely, and it presents in a masterly manner the results of modern scholarship bearing on this problem from the field of linguistics, with the aid of archaeology and physical anthropology. The author discusses briefly the various theories of the original home of the Indo-European family and by an independent investigation of the evidence, primarily from linguistic sources, he shows that the balance of probability irresistibly leads one to select the great plain of central and southeastern Europe, which embraces roughly the present Poland, Lithuania, Ukraine and Russia south and west of the Volga as the primitive home of the earliest Indo-Europeans, as late as 3,000 or 2,500 B. C. This region lies at the center of Indo-European territory; it is situated between the Aryan (Sanskrit, Persian) and strictly European (Greek, Roman, Celtic, etc.) groups of languages; it includes the most conservative of Indo-European peoples and the most archaic of their languages (Lithuanian); it offers abundant remains to prove that it was a center of Neolithic civilization; it nourishes every plant and animal that might be considered Indo-European; it contains great plains such as the Indo-Europeans required for cattle-grazing and fertile valleys essential for their agriculture, and the forests indicated by the names of certain Indo-European trees. No other region fits so perfectly into what scientific study has revealed to us of Indo-European prehistory. This is by far the best and most convincing treatment of the subject that has yet appeared in English, and we commend the book most heartily to everyone interested in the origins of Indo-European peoples.

M. C.

The Bookplate Annual for 1922. Edited and published by Alfred Fowler, Kansas City. 1922. \$5.00.

This attractive large quarto volume of 56 pages is a comprehensive treatment of what has been accomplished in the bookplate art during the past year. The text consists of articles by Gardner Teall on "the Chiaroscuro Bookplates of Allen Lewis" and by A. J. Finberg on "Sturge Moore's Bookplates," and an account of the 7th Annual Exhibition of Contemporary Bookplates. The 27 full page plates form a graphic summary of the art by giving its most important examples. Mr. Alfred Fowler deserves all praise for this and other invaluable contributions to this fascinating field of art.

M. C.

ART AND ARCHAEOLOGY

THE ARTS THROUGHOUT THE AGES

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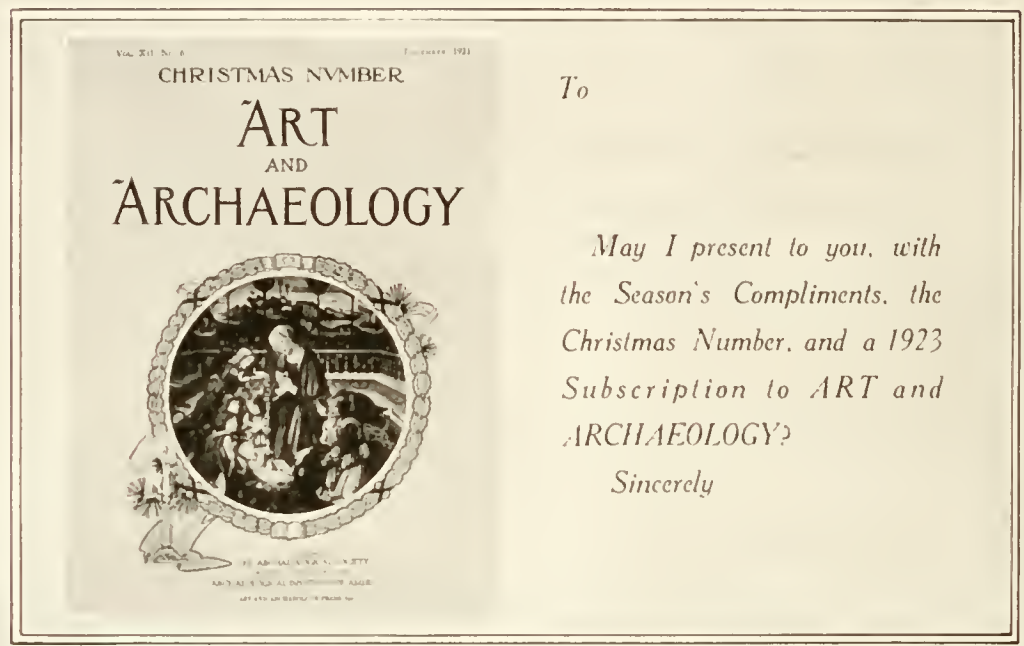
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Sincerely

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The Christmas Holiday Number will be ready for distribution about the 15th of December, and will contain a variety of articles of especial interest for the holiday season, profusely illustrated. Among these are the following:

Archaeology and the Movies; Portrayal of Biblical Scenes,
By Edgar J. Banks.

The Pilgrimage Play at Hollywood, California,
By Harvey M. Watts.

The Passion Play at Oberammergau,
By Gertrude Richardson Brigham

The Gardens of Cashmir,
By Dudley S. Corlett.

Interesting Features for 1923

1. While the Editor was in South America, he arranged for various articles on the art and archaeology of Brazil and neighboring countries, notably one on "Art of the Brazil Centennial Exposition."
2. Art and Archaeology of the Jugo-Slav Kingdom, of Roumania, of Poland, of Austria, of Latvia, and other European countries.
3. Philadelphia Pre-Sesqui-Centennial Number, the third in the series of "American Art Centers."
4. Palestine Number, with illustrated articles on recent excavations.

ART AND ARCHAEOLOGY is primarily indebted to its regular readers for the extension of its circulation, and heartily requests you to remember the magazine when you make up your list of Christmas presents. Christmas cards sent on request.

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Myron Hunt, C. H. Chambers, Architects.

Photos by Bachrach, Washington

"MAN TRIUMPHANT"—DAVID EDSTROM, SCULPTOR.

An inspired modern treatment of the Laocoön motive—three men in combat with a serpent. That struggle ended in defeat and death. Here we have, however, man triumphing over the forces of evil destiny.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIV

JULY - AUGUST, 1922

NUMBERS 1, 2

DAVID EDSTROM'S MASTERPIECE, "MAN TRIUMPHANT"

By MITCHELL CARROLI.

"In the Swedish Section the powerful and broadly monumental conceptions of David Edstrom dominated all others. Most modern sculpture is fictile, that of Edstrom is glyptic. He gets his effects from the hardest granite, and the ready tractability of clay."—CHRISTIAN BRINTON: Impressions of Art at the Panama-Pacific Exposition.

DAVID EDSTROM is both an artist and a seer—as a lover of the beautiful he wishes to portray in living marble his interpretation of life. His varied and interesting career has developed his spiritual vision and in his "Man Triumphant," the latest and noblest of his works, of which the model has been recently on exhibition in his studio at the Art Center, Washington, we have his endeavor to represent the human struggle after perfection against the forces of nature and environment.

Tremendous in conception, harmonious in composition and bold in modelling is this endeavor to express the victory of personality, through powers of soul over the forces of evil. The idea came to him, as he tells us, through the study of a classical masterpiece which portrays human defeat. His spirit revolted in the contemplation of man's yielding to the forces of an adverse fate. He determined then and there to portray instead in marble the Triumph of Man against the most irresistible of obstacles, and after twenty years of study we have the revelation of his unfaltering conviction of man's invincible power through spiritual endowment over the forces that would drag him down.

The Laocoön group is an expression in marble of the pagan doctrine of surrender to fate. The priest of Apollo had endeavored to warn the people of Troy of the deceit that was being practiced upon them. In so doing he was fighting against the will of the gods, who had determined the doom of Troy. Hence the serpents of Poseidon are the instruments chosen to bring to nought his well-meant



THE LAOCOÖN.

The Laocoön Group, the best marble copy of which is in the Vatican Gallery, Rome, was the work of Agesander, Polydorus and Athenodorus of Rhodes, who lived in the first century B. C. It is the last and most extreme example of Pergamene art—an effort to express exaggerated pathos by an actual representation of pain and agony. Lessing's essay, so named, on the limits of poetry, painting and sculpture, has given the work an importance far beyond its merits. Yet the technical excellence of the group, no less in composition than in execution, must be acknowledged.

ART AND ARCHAEOLOGY

endeavors. They come out of the Aegean, encircle in their folds the hapless priest and his two sons and crush the life out of them. The Trojans take this as a portent, admit the wooden horse filled with Hellenic warriors into the city, and ill-fated Troy falls. The sculptors have portrayed the supreme moment of their suffering, when the victims realize their hopeless struggle, and accept defeat and death.

How different by contrast are the young warriors of Edstrom, who stand back to back, grapple the serpent with confident mien and demonstrate man's ability to vanquish the powers of evil. Like the American heroes of Chateau Thierry and the Argonne Forest, they joyously grapple with Nemesis in the grewsome form of a huge serpent, and win the victory against all odds. What a magnificent Victory Memorial this will make!

Edstrom's masterpiece is an Epic in stone. There is a universal quality in this combat which applies to human struggle in all times and under all conditions. In this dynamic work these three invincible young giants stand for ideas as well as men, and are regarded by the artist as Initiative, Concentration and Tenacity. We have here the essence of the artist's optimistic philosophy, his belief in man's conquest of nature through his ability to wrest its secrets from her, and in his power to overcome the weaknesses of his own heredity by his God-given powers.

The reliefs on the architectural base reveal the details and processes of this great idea. On one face of the pedestal we have physical man portrayed, the various stages of his progress through manual labor, through his brawn. The next represents the achievements of science, the supremacy of knowledge in its various aspects, without which labor is of small avail. Still another field portrays art and music, the mighty conquests of the aesthetic nature. Finally the fourth field shows the power of religion in the unremitting conquest of the



The Main Group of Edstrom's three young giants successfully struggling against the serpent.



Myron Hunt, C. H. Chambers, Architects.

David Edstrom, Sculptor.

I. THOU MUST.

The first relief, portraying victory through the attainment of physical power.



Myron Hunt, C. H. Chambers, Architects.

David Edstrom, Sculptor.

II. I MUST.

The second relief, depicting the achievements of man through science, the cultivation of the intellect.

ART AND ARCHAEOLOGY

Universe. Faith, Hope and Love are the spiritual forces that give man the victory.

In front of these reliefs respectively stand four heroic figures representing the evolution of the human soul. First, before the physical group is the figure *THOU MUST*, symbolizing the period of adolescence, when one learns that nature's laws are inexorable and must be obeyed. The second figure is *I MUST*, showing that science has taught the awakened individual he must conform. The third figure, *I DESIRE*, goes a step further in realization, showing the awakening of the higher spiritual powers through art, while the fourth figure, *I AM*, typifies the perfected human being attaining at last self-mastery and world-mastery, the final step in human evolution.

It is a daring venture to use such a traditional symbol as the serpent as he has done. Every religion has used the serpent as a symbol in one form or another. The mysteries of Nature and the evils that beset us are elusive and ever changing. The snake's peculiar shape, its deadly poison, its quick and silent movements suggest the hidden action of Fate and the subtle power of evil.

On the four sides of the architectural base of the monument are a series of figures and reliefs that classify and elaborate the means through which man gains ascendancy over the world in which he finds himself, so we shall treat them more in detail.

One side is devoted to the interpretation and glorification of man's physical being. We have depicted on the lower relief fatherhood and motherhood, athletes, blacksmiths and various other exponents of physical labor. Here the artist shows an exuberant vision of the simple normality in physical life. On the upper half of the base are four figures in low relief but somewhat taller. We see from left to right one woman sowing, the next carrying a jar, the third, Demeter, the goddess of agriculture, with her full horn of plenty, and finally the goddess Artemis with her bow, symbolizing the ascendancy of man over all other animals. This relief is a visualization of life as we are living it today, an artist's vision of physical man triumphant through the power of labor.

In the center of the relief we see a free, crouching figure holding one hand in a gesture of defense. This figure the artist interprets as *THOU MUST*, and shows our primitive unschooled self gaining power through obedience to law. Through necessity we are relentlessly driven to do many things contrary to our primary instincts and desires, yet essential for the final mastery.

On the second side of the monument we have a series of figures designed to suggest the various branches of Science, a series of compositions showing the potent conquests of nature attained through the acquirement of exact knowledge. From left to right on the lower relief we see Euclid explaining his discoveries in geometry, two men working over a tripod, and to the far right we have Copernicus and a group of men in animated discussion over a globe. The discovery by Copernicus that the world was round changed our whole conception of the universe. Science not only shows us the limits under which we must pursue our march through life, but also reveals the tremendous scope of our possibilities.

On the upper relief on this side appears from left to right a female figure looking through a telescope showing the enlargement of our mental horizon through Science. The second figure holds a dove in the hand and shades her eyes as she

ART AND ARCHAEOLOGY

looks upwards into space where we are now able to fly swifter than the birds. The third figure is holding her hand to her ear, showing how our capacities are expanded through the conquest of sound as in the discoveries of Bell, of Marconi, and finally of the illimitable possibilities of radio. The fourth figure is holding an incandescent light in her hand, symbolizing the marvellous developments of electricity.

In the center of this relief we find a tense erect figure with clenched hands. This figure the artist interprets as I MUST. It expresses Determination. It is worth while to learn to know the laws of nature that make us suffer because by knowing them we may divert them to our use. Just as we lead the unseen powers of electricity into definite channels, and convert this energy to specific uses, so we may control the unseen powers of human consciousness and cause them by power of will to flow in the channels of our own choosing.

The reliefs on this third side of the base are an interpretation of the aesthetic functions of man, his conquest of Nature through Art. All through nature in the petals of the rose, the warble of the nightingale, the murmur of the sea, we are ever cognizant of harmony, a law of rhythm which science cannot reveal, that we can only know emotionally.

On the lower relief, from left to right, we have Music, Sculpture, the Drama, a young man painting a vase, and other figures engaged in the dance.

On the upper relief the first of the four figures is Apollo, the god of lofty artistic aspiration. Next is Melpomene, holding some masks, the Muse of Tragedy. Next we have Eros following with his gaze the flight of his arrow that even penetrated the heart of Zeus, the greatest of the gods. Then comes Venus, the goddess of love and beauty. Love has always been the chief inspiration for Art.

In the center of this relief is placed a statue in the round, interpreted by the artist as I DESIRE. Here the human soul is not only awake to will and determination; it has caught a vision of the wonderful plan of conquest and with all its power it longs for achievement. This figure is relaxed and sweet. There is no tension; like the quiet prayer of a child, it longs for and expects fulfillment. Nature in all her terrific battle is lovely, gentle and kind.

The relief on the fourth side portrays the place of religion in Man's conquest of self and of nature. On the lower relief we have from left to right figures in attitudes of devotion, a prophet healing a sick woman, a ritualistic religious procession leading up to an altar for sacrifice by a priest. This relief might symbolize any form of religious activities—heathen, Jewish, and Christian.

On the upper half we have a nun in an attitude of humble devotion. The second figure is John the Baptist, symbolizing the evangelical type of the devoted life. The third figure is the hermit, representing the life of contemplation. The fourth figure shows a high priest, the ritualistic side of human worship.

The last and supreme figure on the fourth side of the relief is the female figure in the center. It represents the final stage in the attainment of personality and is styled by the sculptor, I AM. In the early struggle we are driven like slaves under the harsh command THOU MUST. With pathetic realization of the categorical imperative we bring forth an anguished I MUST. Then in time



Myron Hunt, C. H. Chambers, Architects.

David Edstrom, Sculptor.

III. I DESIRE.

The third relief, portraying the victories of man through art, the cultivation of the emotional nature.



Myron Hunt, C. H. Chambers, Architects.

David Edstrom, Sculptor.

IV. I AM.

The fourth relief, portraying the final conquest of evil through religion, the cultivation of the heart and the will.

ART AND ARCHAEOLOGY

one's eyes perceive the plan and order of life and with passionate longing to fulfill one's destiny, I DESIRE. After toil and effort of stern fulfilling of duties great and small, come moments when in exultant assurance there comes to us the realization of final attainment, of union with the divine, expressed in the phrase I AM.

Edstrom's "Man Triumphant" when completed will stand fifty feet high. The crowning main group showing the victorious youths in battle royal with the serpent will be twenty-five feet high from the base to the crowning top of the snake's head. The lower reliefs will be seven feet high, the upper reliefs about twelve feet. The four free figures are to be eight feet in height. According to the proportions thus planned the marble base will be twenty-five feet high. The crowning group will be in bronze, the lower and upper reliefs carved in the marble base. The heroic figures in front of the lower reliefs will be in bronze, thus standing out free from the base though very close up against it. These figures are not only essential to the symbolism of the composition as a whole, but also break the monotony of the square sides, and add romance and mystery to the lower reliefs, as will readily be perceived by a study of the reproduction.

This Swedish-American sculptor of the Middle West has attained pre-eminence through almost unsurmountable difficulties, and his masterpiece, as an interpretation of his own career, reveals the universal law of progress. Emigrating at the age of seven with his parents from his native land, he spent the next fourteen years of his life in Iowa in the hardest kind of labor. A mechanic at twenty-one with only a common school education, the compelling voice of genius bade him lay aside his tools, and he made his way as a stoker on a vessel bound for Sweden, where he starved and studied first in the Technical School and then in the Royal Academy. Afterward he worked in most of the art centers of Europe and recognition came rapidly to him. He has successfully exhibited in London, Paris, Florence, Vienna, Munich, Stockholm, besides New York, Los Angeles, Washington and elsewhere in the United States.

Edstrom believes and preaches that "American Art must grow out of the soil of America, must be created by America, of America, for America. It must conform to and find its means of existence in the nature, life, traditions and ideals which constitute and govern America."

What a magnificent exponent of the American ideal is this colossal monument! It should be erected in Washington, in the very heart of the country, typifying our best ideals, our highest principles, our greatest achievements, our abiding faith. It would prove to be an international inspiration perpetuating the unselfish idealism of the World War, the League of Nations, the Disarmament Conference—a mighty reminder to mankind that the "fault lies not in our stars, but in ourselves that we are underlings," that "self-knowledge, self-reverence, self-control—these three alone, lead life to sovereign power;" and that nations, as well as individuals, may win the ultimate attainment of their highest aspirations through the processes of development portrayed in this masterpiece of sculpture.

*Octagon House,
City of Washington.*

THE ART AND ARCHAEOLOGY OF THE DALMATIAN COAST

By H. R. FAIRCLOUGH

ONE of the most remarkable and intensely interesting regions in southern Europe is the eastern coast of the Adriatic. In striking contrast with the low shore line of the Italian peninsula lying opposite, Dalmatia rises precipitously from the blue arm of the Mediterranean, the cloud-capped mountains thrusting themselves so violently into the sea that oftentimes there is not even a natural ledge left for a highway, while rocky islets indicate that the lofty Dinaric Alps, which traverse the interior from north to south, are still uplifting their lesser peaks from the midst of the azure depths. And this coast is deeply indented with wonderful bays, into which gush the fresh waters that spring perhaps from mysterious caverns in the side of cliffs or bubble up strangely offshore amid the sea, thus winning an outlet after their long subterranean course under the limestone ridges.

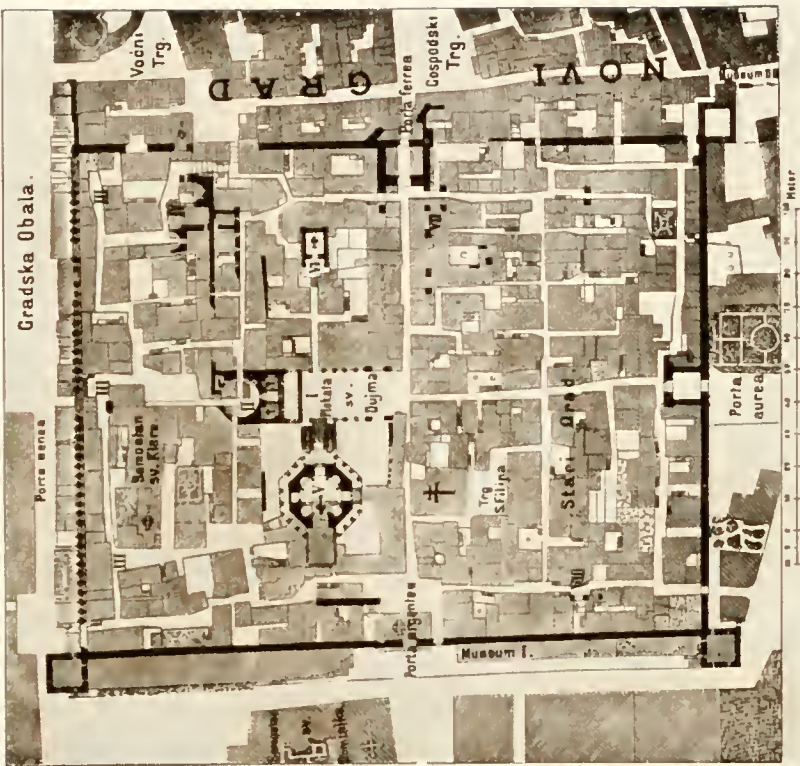
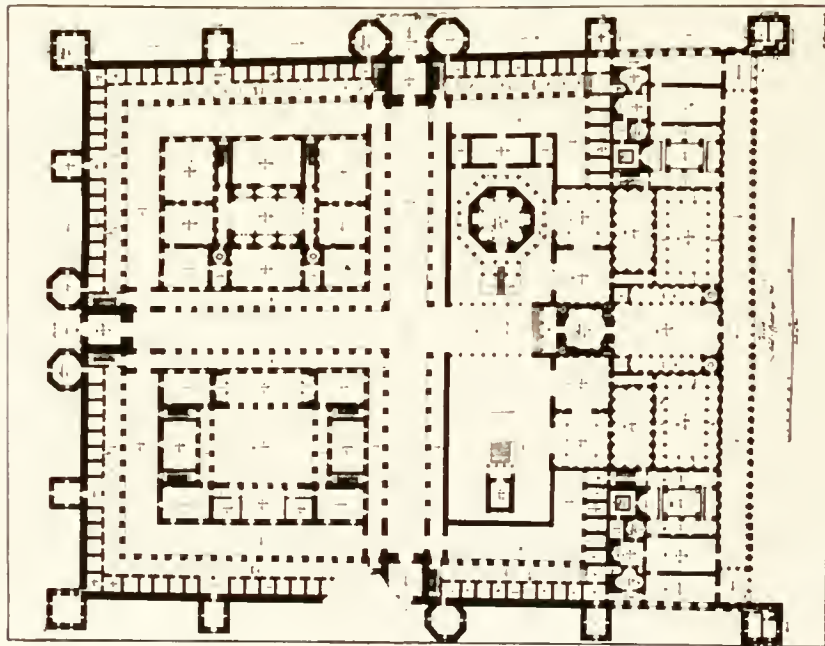
It would be hard to find a more picturesque region or one which has a more delightful climate. The flora is semi-tropical. The palm and cactus flourish, oranges and lemons are abundant, the vine and the olive are everywhere in evidence, and rarely will a tourist find richer or more varied floral displays than in the lovely gardens of Cannosa, where grow the largest plane trees in Europe.

But Dalmatia is also interesting because of its history and its art. Here in ancient days lived a people of the Pelasgic stock, a portion of the great Mediterranean Race, which in Neolithic days spread over the whole of southern

Europe. This Illyrian people, branches of whom were the Liburnians, the Carnians, and the Veneti, ancestors of the later Venetians, still, it is believed, form a substratum of the population of Dalmatia, though they are seen least disguised in the Albanians to the south. As to the northern Istrians, tradition has it that they came from the Black Sea, and perhaps we may connect with some such migration the story of the Argonauts under Jason, pursued by the Colchians.

As early as the 9th century B. C. Ionian Greeks are said to have settled among the Istrians, but the period of Greek colonization along the coast in general seems to have begun with the 7th century B. C. Hence the founding of Black Corcyra, now Curzola; of Epidaurum, or Ragusa, the home of Aesculapius; of Tragurium, now Traù, settled by Sicilian Greeks; of Issa or Lissa, where Lesbians made their home; of Ambrachia, or Brazza; of Salona, Aspalathos, and many other places whose Greek names have survived unto the present. Greek pottery, coins, and inscriptions have often been found along this coast.

In the 3rd century B. C. the Greek colonists in Dalmatia, an easy prey to the attacks of fierce Illyrian pirates, appealed for protection to the new western power of Rome. A picturesque figure here appears for a moment across the page of history and the Illyrian Queen Teuta, whose capital was at Scodra, now Scutari, in Albania, becomes involved in two wars with the Romans, who defeat her in 219 B. C.



SPALATO: Plan of Palace of Diocletian.



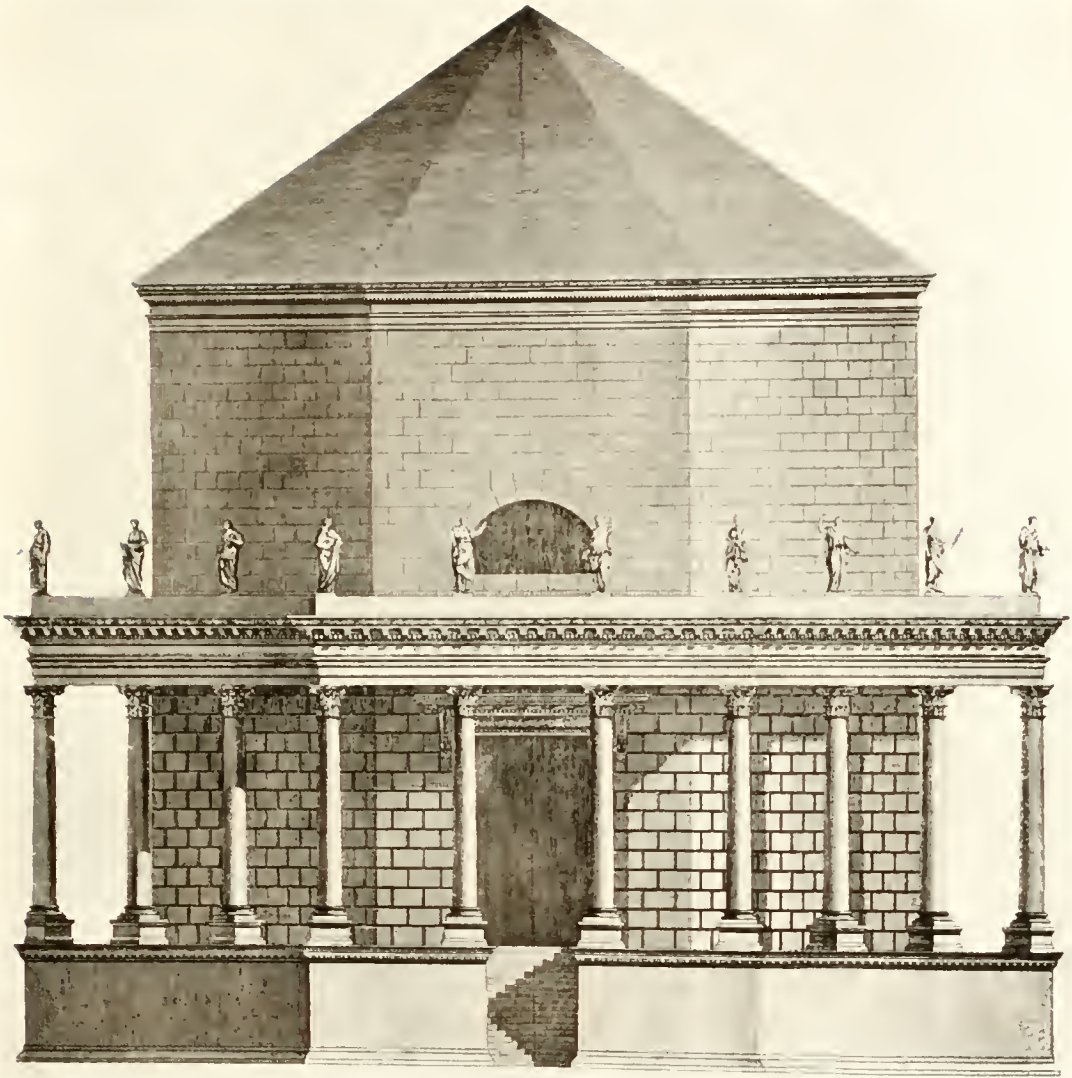
SPALATO: Golden Gate of the Palace of Diocletian.



SPALATO: Façade of the Vestibule, reconstruction of Robert Adam.

and annex part of her kingdom. Istria was conquered in 178 B. C. and shortly after that date Pola became a Roman colony. In the civil wars it sided with Pompey and was, therefore, destroyed, but it was restored by Octavius in 33

B. C., and under the Empire became very prosperous. Augustus rebuilt its temples, one of which is still beautifully preserved and serves today as a museum. The chief glory of Pola, however, is its splendid amphitheater, whose



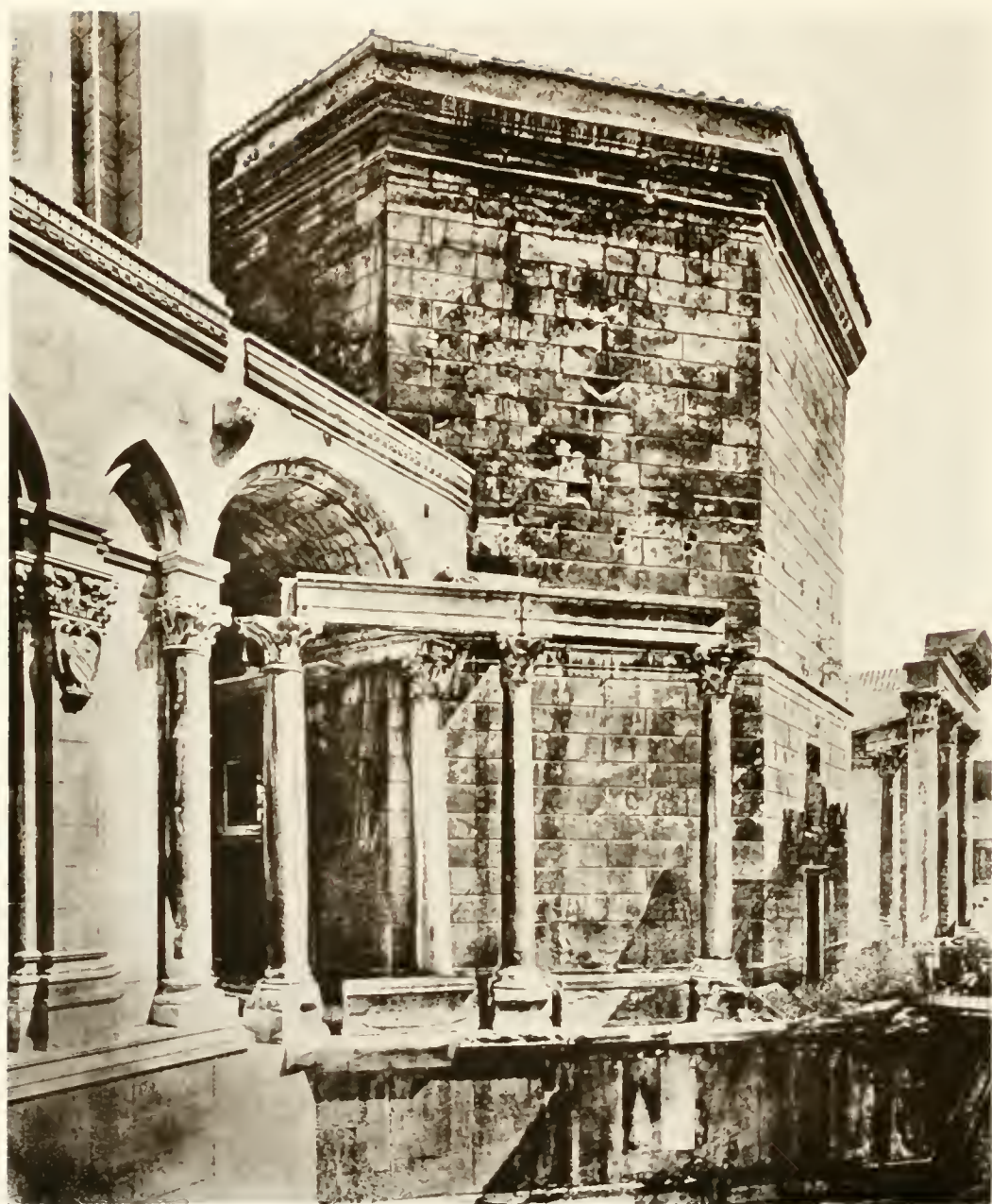
SPALATO: Mausoleum of Diocletian, reconstruction of Robert Adam, now the Cathedral.

exterior is almost perfect but whose interior has been despoiled to furnish material for other buildings.

Tergeste, the modern Trieste, received a Roman colony in 129 B. C. The hill where the cathedral now stands was the center of the Roman settlement, and the careful observer may detect in the church building many Roman architectural remains, but the

principal memorial left in Trieste from Roman times is the so-called Arco di Riccardo, which goes back far beyond Richard Coeur de Lion, from whom it is named, and far beyond Charlemagne, with whom legend also associates it.

The province of Illyricum was created in 59 B. C., when Julius Caesar became its first governor, established his headquarters at Salona and built the first



SPALATO: Side view of the Cathedral.



SPALATO: Temple of Jupiter, now used as a Baptistery. Interior view.



SPALATO: Peristyle of Diocletian's Palace.

of those great roads, which in time connected the Roman towns of the coast with the interior not only of Illyricum, but also of Macedonia, Moesia, Pannonia and Dacia. By the time of Trajan, the whole Balkan territory was completely Romanized, while the Dalmatian coast towns could hardly have been distinguished in speech, religion and customs from the Latin towns of Italy itself.

Both Trieste and Pola fall within the Italy of Augustus, and it is interesting to find that in the geography of Dante Pola is the most eastern of Italian cities. Fiume, which was once an old Liburnian town, and under the Romans

was known as Tersatica, never belonged to Roman Italy.

The conquered Illyrians were not without power and influence over the conquerors. Historians of Rome commonly devote a chapter to the Illyrian Emperors, some of whom had an extraordinary career. Thus, the later Claudius, Aurelian, Probus, Diocletian, and Maximian were all sons of Illyrian peasants, while Constantine the Great can be included in the list, for he was born at Naissus, now Nish, and his mother was a native of the region.

SPALATO

Of these emperors, Diocletian has left the deepest impress upon his native

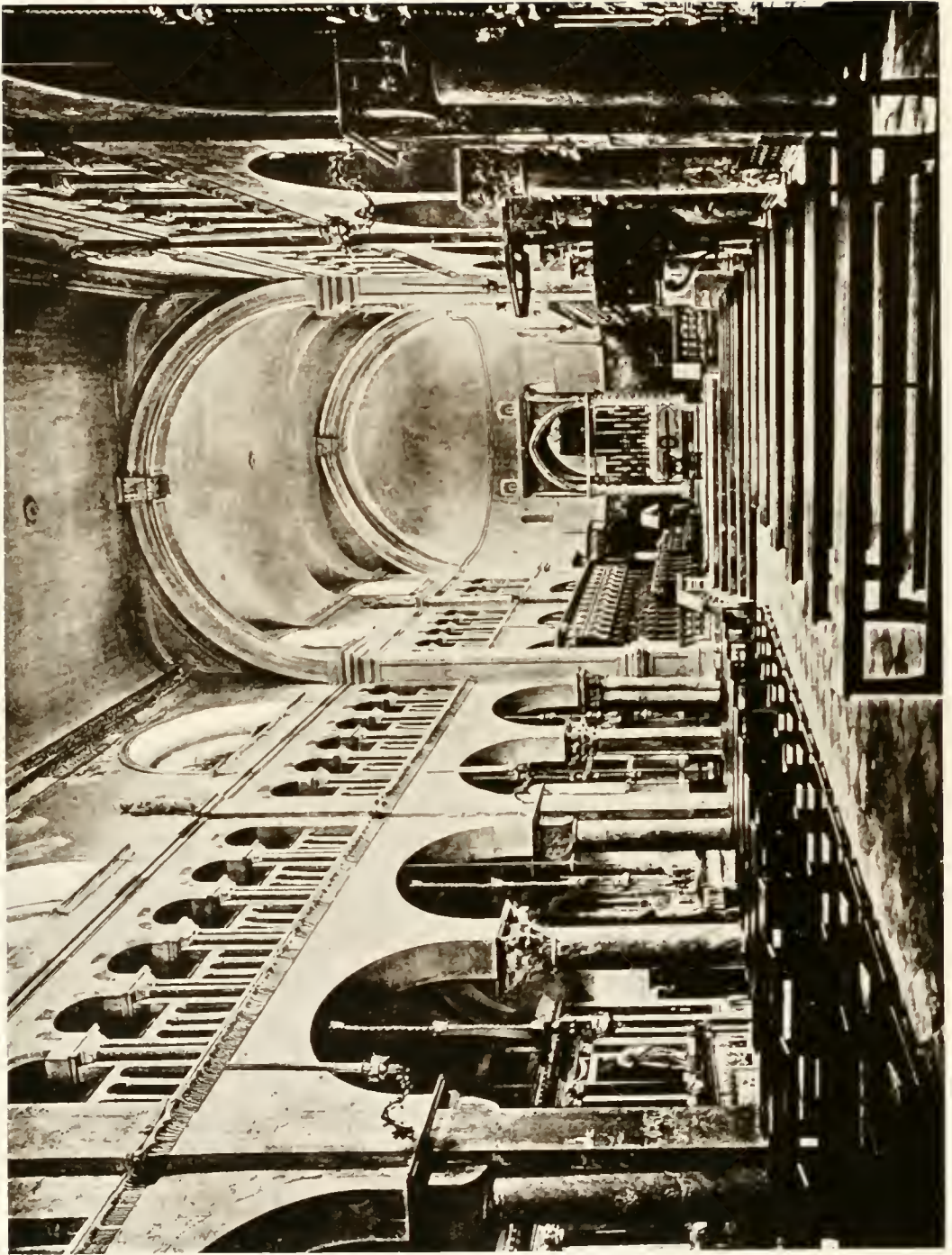


SPALATO: Temple of Jupiter, now used as a Baptistery.

land. Born at Salona—though one tradition gives Doclea in Montenegro as his birthplace—Diocletian rose to be the greatest figure in the then known world. He is remembered by us chiefly as a persecutor of the Christians, but aside from this offense, which after all is mainly to be charged to his associate and evil genius Galerius, he is to be commended as a very able executive, who reformed the coinage, abolished many monopolies, suppressed alchemy and established a scale of maximum prices. He was the first to assume the diadem and the first to realize that the Empire had become too colossal and unwieldy for successful administration. He, therefore, divided it into two parts, and drawing the line of cleavage through the Province of Illyricum, he gave Eastern Illyricum to the Eastern

Empire, and Western Illyricum, including Dalmatia, to the Western. This step has had far-reaching consequences, for while the Eastern countries became Greek in speech, those of the Western Empire remained Latin, and later, when the great schism occurred in Christianity, the Eastern Empire became Greek Catholic, the Western remained true to Rome. Hence, today the eastern Serbs are prevailingly Greek Orthodox and use the Cyrillic alphabet, the western Croats and Dalmatians are prevailingly Roman Catholic and use the Latin alphabet.

Diocletian was only 59 years of age when in 305 he laid down his high office and retired to the palatial home which he had erected in his native land. Here he spent the remaining eight years of his life, and though importuned by



ZARA: Interior of Cathedral.



ZARA: Façade of Cathedral.

Maximian to return to Rome and resume his sway, he made the great refusal, accompanying it with the famous remark that if he could but show Maximian the cabbages which he had planted with his own hands, he would no longer be urged to accept so thankless a task as that of imperial power.

Diocletian's palace is still wonderfully well preserved and its general plan can be easily traced. It comprises nearly ten acres of a wall enclosure, which forms an irregular oblong, the

length on the east and west sides being nearly 700 feet and the breadth on the north and south ends 530 and 550 feet respectively. The walls are $6\frac{1}{2}$ feet thick and vary from 60 to 80 feet in height. There are three gates to the enclosure, the most striking being the Porta Aurea at the north, to which the road from Salona leads. The south wall faces the sea, which in ancient times washed its base, and here a doorway gave access to the palace from the water.



ZARA: S. Donato. Interior view.

ART AND ARCHAEOLOGY

In ancient days, and conditions are much the same today, a visitor entering by the Porta Aurea would have found himself in a street 36 feet wide, which led between low arcades to the center of the enclosure. On either side were doubtless the quarters for the soldiers, slaves, retainers, and officials of the ex-Emperor. At the central point a cross street ran east and west, showing a view between arcades to the right and to the left. But on continuing to the south the visitor would have found himself in a stately peristyle between rows of lofty columns, leading directly to the vestibule of the palace apartments. On either side he would have looked into courts enclosing buildings, to the right the temple of Aesculapius and to the left the imperial Mausoleum, while if he had passed into the vestibule, then crowned by a lofty dome, he might have reached the atrium beyond, a handsome reception room, looking out over the sea and adorned with sculptures and paintings. On either side of this would have been the private rooms of the imperial family.

Here then is an extraordinary example of Roman domestic architecture, which fortunately for us was visited by a distinguished English architect in the middle of the 18th century. Robert Adam's elaborate description of the palace was published in 1764 and gives many illustrations of interesting details. We must remember that when the neighboring city of Salona was destroyed in 639, the inhabitants conceived the idea of taking up their abode in the old palace, then three centuries old, and so this great building, which had been erected to be the home of a single prince, became by reason of its size and solidity, a home for the population of a whole city. Hence arose the town of Spalato, which aside from the

two main streets I have mentioned, has only narrow, dingy alleys separating the shops and houses, but which has an open piazza at the entrance to the peristyle and has converted the two buildings which stood in separate courts, into a Christian Cathedral and a Baptistery.

In the erection and preservation of this palace of Diocletian we face the great central fact in the architectural history of Dalmatia, for not only is the palace the most remarkable structure in the country, but its influence on the later buildings of the coast cities, ecclesiastical and civil alike, has been most profound. Let us mention some of the features to be observed.

The Porta Aurea is adorned with miniature arcading, which seems to be the first illustration of an architectural embellishment that figures largely in the Romanesque and Gothic work of later times and was perhaps directly imitated by Theodoric at Ravenna. In Zara the main façade of the handsome cathedral shows its influence, as also do the eastern and southern sides of the exterior of S. Grisogono.

The small Baptistery of Spalato (only 27½ by 16 ft.) has a remarkable barrel-vaulted ceiling of huge stones, which we shall find copied at Zara and Sebenico. The converted Mausoleum, though octagonal on its exterior, has a circular interior crowned by a dome. The inner wall is divided into bays by detached columns, two orders in height, the lower of granite, the upper of porphyry. The upper frieze shows *amorini* or cupids engaged in various pursuits of daily life, and reminding us of the charming figures that adorn the House of the Vettii in Pompeii. The general plan of the Mausoleum doubtless inspired the Baptistery at Zara, while the double orders and frieze of



ZARA: S. Grisogono (east end).

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the interior are echoed in the beautiful chapel of the Blessed Orsini at Traù.

But the chief archaeological significance of the palace lies in another feature, for it is the earliest important illustration (an example may be seen at Pompeii) of the use, on a large scale, of columns instead of piers to serve as a direct support of arches without the intervention of a lintel or cross beam. This may be seen in the cryptoporticus adorning the sea wall, and in the entrance to the vestibule, but especially in the peristyle, where successive arches spring boldly from the capitals of Corinthian columns. This is a very remarkable fact in the history of architecture and marks the beginning of a new era, when the rules of antiquity are relaxed and a movement begins in the direction of modern styles. Here, says Professor Freeman, is perhaps the greatest step ever taken in architecture, "the beginning of all the later forms of consistent arched architecture, Romanesque, Gothic, or any other."

Two hundred and twenty-two years after Diocletian's death, Dalmatia became attached to the Eastern Empire, and what little impression was made upon the land by Byzantine culture belongs to the five centuries following. It is exemplified in the Christian basilicas of Salona, in the Duomo of Trieste, and in the S. Donato and the Baptistery of Zara.

During the same centuries other influences, however, were at work, which were destined to have a much more permanent effect on the land than Byzantium. In 639 a host of Avars swept down upon the coast and destroyed a number of Dalmatian cities, including Salona. This, as we have seen, led to the occupation of Diocletian's palace. Salona had been the seat

of a bishopric, which was now transferred to Spalato, the first Bishop of Spalato being created as early as 650 A. D. Henceforth the history of Spalato centers about the Cathedral, into which the Mausoleum was now transformed. The principal change effected in the course of time was the addition of the beautiful campanile, now the most conspicuous feature of the town. It is Romanesque in style and dates from the early 13th century.

It was in the same century as witnessed the destruction of Salona that the Serbo-Croatians first migrated into the Balkan peninsula. The old Illyrian population of the interior soon became largely absorbed into the new stock, but the city states along the coast still retained their Roman character, as well as their independence, for centuries afterwards. Even today many Roman family names are found in use along the coast, surviving from the Roman period, even as a certain number of Greek names, like Grisogono, Andronico, Lascaris, and Paleologo, testify to a Greek origin, whether Byzantine or Hellenic. It must be remembered that the Slavic migration affected the country districts much more than the cities, for the Slavs were primarily an agricultural people, and what they wanted was land to cultivate. Even today the Italian population of Istria and Dalmatia is chiefly confined to the towns, while the rural population of the neighborhood is mainly or wholly Slavonic. The reason why the more southern Dalmatian towns also are today predominantly Slavonic is due to the pressure exerted upon the country people by the Turks, who after the fall of Constantinople in 1453, made their way westwards and forced the natives to seek refuge in the fortified towns of the coast. Thus in the 16th and 17th centuries Ragusa was



SEBENICO: Interior view of Cathedral.

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often threatened by the Turks, and Cattaro was twice besieged by them.

The Venetians did not begin to establish themselves in Dalmatia proper before the 11th century, and it should be distinctly understood that however much Venice has left her mark upon the whole coast in her art and architecture, yet the Latin character of these maritime cities is due more to ancient Roman tradition than to Venetian domination. Even Trieste, which lies so near to Venice, was never under Venetian authority except for very brief periods, and throughout her history she always looked upon Venice with fear and hostility. As to Pola, she was still, in the 13th century, largely controlled by an old Roman family, the Sergii, whose name may be seen on an ancient triumphal arch dating from imperial times, and in the next century, during the struggle between Venice and Genoa, she attached herself to the latter. Ragusa was an active rival of Venice at all times, and Cattaro was not reduced to submission until the 15th century.

ZARA

Of all the coast cities the one that became most completely Venetian in character was Zara. This old Liburnian town, in which Rome had planted a colony as early as 178 B. C., had grown into a prosperous imperial city. Like Valona, however, she was destroyed by the Avars in the 7th century, but having revived, she excited the envy of the Venetians, who reduced her by force in 1202. The Crusaders who assisted in this unholy exploit were punished by excommunication. Henceforth, throughout the middle ages, Zara was the most important city of Dalmatia, and therefore the principal object of dispute between Venice and Hungary, a new power to claim dominion over this coast.

Owing to its history, the Roman remains in Zara are less numerous than one would expect. There is a Roman archway and an occasional Roman column, while the museum in S. Donato contains numerous Roman inscriptions and fragments, but the main archaeological interest in Zara is in her churches, which represent various periods from the 8th century onwards. Thus S. Donato itself is a round Byzantine church, erected on a solid Roman pavement. It is divided into two stories, the upper one being independent of the lower, and having its own entrance from the exterior.

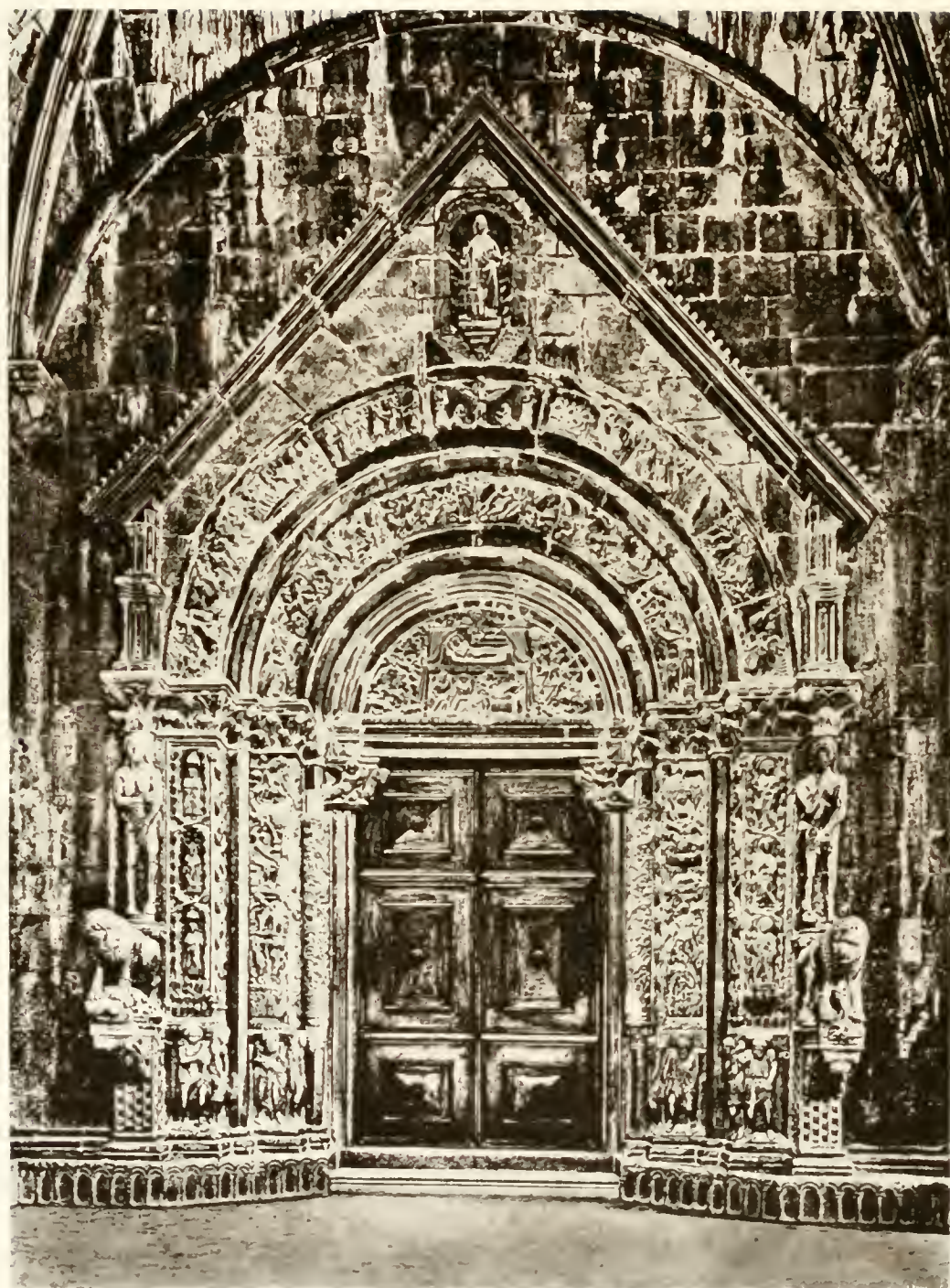
The Cathedral is a handsome Romanesque structure with a beautiful western façade. In the interior, which is basilican in plan, piers and columns alternate to support the arcades, a characteristic also found in S. Grisogono. The adjoining hexagonal Baptistery is strongly reminiscent of the Cathedral at Spalato.

SEBENICO

In Sebenico the Slavic element is much stronger than in Zara, yet the architecture of the place remains strikingly Italian. The Cathedral is a most remarkable structure. Absolutely no timber or brick has been employed, but it is built wholly of stone, marble and metal. It has a stone vaulted ceiling which serves for roof as well, a mode of building which shows the direct influence of the Baptistery at Spalato. The general architectural treatment, however, is a curious but pleasing mixture of Gothic and Renaissance forms.

TRAÜ

In Traü, the ancient Tragurium, we have a city which Pliny mentions as famous for its marble, and which Constantine, writing in the 10th century, describes as still preserving its Roman



TRÄU: Principal Portal of Cathedral.



RAGUSA: Rector's Palace.

character. Like other cities of the coast, this, too, in the middle ages was wooed and won perforce by Venetians and Hungarians alternately. The great glory of Traù is its cathedral, which, succeeding to a church founded by Constantine the Great, revived the basilican form of nave and aisles, with a very fine narthex or porch across the western end. Here, too, is a campanile, only one, however, of the two originally intended to be built. This cathedral is the finest example of the Romanesque style in Dalmatia and its most remarkable feature is the magnificent western portal, perhaps the most glorious specimen of its kind in mediaeval art. Though Romanesque in general design, yet certain features, such as a gabled pediment traced upon

the wall above the central arch, and the quaint figure of S. Lorenzo standing within the enclosed space, indicate a transitional period. The Gothic campanile is, of course, considerably later in date.

RAGUSA

Of all the Dalmatian cities perhaps the most interesting, and certainly the most beautiful, is Ragusa, which in the 7th century succeeded to the old Epidaurum (Ragusa Vecchia) on the destruction of the latter by the barbarians. Even in the 10th century Constantine describes Rausium, or Ragusa, as a Roman town in the midst of Slavs.

At an early date Ragusa advanced rapidly in power and importance, and throughout the middle ages she had an



RAGUSA: Cloister in Dominican Convent.



RAGUSA: Court in Rector's Palace.

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CATTARO: Façade of Cathedral.

independent position, which was barely second to Venice herself, her foremost rival. She made commercial treaties with the great naval powers of the time and her ships were to be found in the most distant ports. She is famous as being the first European city to renounce the slave trade and the first to establish a foundling hospital. Today she still has the charm of a mediaeval city, girt with walls and crowned with battlements, while set in the midst of exquisite scenery.

Ragusa has suffered much from earthquakes, and her buildings have therefore undergone many changes. Today the most interesting structure in the charming town is the Rector's palace, which curiously enough has a façade in which Gothic windows stand

above Renaissance arches. This, of course, is due to a reconstruction. One of the splendidly carved capitals shows the dignified figure of Aesculapius, the patron deity of olden days. The 14th century cloisters of the Dominican and Franciscan convents are delightful specimens of late Romanesque and Dalmatian Gothic.

One can hardly find in all Europe a more picturesque region than the Bocche, where the famous Mt. Lovčien, so dear to the Montenegrins, keeps sentinel above the land-locked waters of Cattaro. Here there are towns of great antiquity, for Cattaro is the old Ascrivium, which Pliny mentions as a town of Roman citizens, and a few miles away is Risano, the Greek and Roman Rhizon, the city to which the Illyrian Queen Teuta retreated after her defeat in 229 B. C.

CATTARO

The old cathedral of S. Trifone in Cattaro has an impressive west front with two campaniles, fulfilling in this respect a plan which the architect of the Traù cathedral had never completed. The interior shows the same alternation of piers and columns as was noticed in the Duomo of Zara, but the most striking feature is the splendid baldachino over the high altar with the silver pala behind. When I last visited the cathedral it was on the occasion of high mass and I learned two interesting facts. I was told that the venerable Bishop who was officiating, had translated Dante into Serbian and that the liturgy he was using was the old Slavonic. Here indeed, I thought, is the point where East and West truly meet. Slavic virility and Italian culture will make a combination which will surely play a most important part in the renaissance of unhappy Europe.

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A ROMAN COLONY IN THE ALPS

By E. D. PIERCE

LIKE her older invaders, Hannibal and Napoleon, we crossed into Italy over the Alps, scorning the present day tunnels but making good use of another modern convenience—the motor-bus. Our journey therefore was made more rapidly than that of the historic conquerors who had to plod wearily along with their mules and elephants. Truth forces me to admit that we did not follow directly in their footsteps as they presumably crossed over the great St. Bernard Pass while we entered by way of the Little St. Bernard. Both passes were used by the Romans and some historians have tried to prove that Hannibal did enter Italy by the route we followed. Even if the Carthaginians preferred the other route, it is certain that Julius Caesar used the Little St. Bernard on his journeys into Gaul and the Roman remains along its course are almost as important as those of its greater neighbor. Either route would have taken us to our destination,—Aosta, the Augusta Praetoria of the Romans.

Very little is known of the valley of Aosta before the first century B. C., when it came into contact with the Romans. Its inhabitants, the Salassi, were a Celtic people who had become very powerful and turbulent in the latter days of the Republic, controlling both the passes that branch off from the end of the valley where Aosta now stands; the little St. Bernard over the Graian Alps and the great St. Bernard over the Pennine Alps. The Romans of the earlier Republic had deemed it sufficient to found a city, Eporedia (modern Ivrea), at the base of the mountain valley to prevent the Salassi carrying

on raids into the great northern plain of Italy. The numerous punitive expeditions sent against them show that this was not an effective check. In any case it was not sufficient for Augustus, who was determined to establish safe lines of communication with the newly organized regions of Gaul. In the years between 28 and 15 B. C. he succeeded in carrying out his general plan of having separate groups of two fortified cities in connection with each of the main Alpine passes—a smaller city at the head of the narrow valley that led to the pass from the Italian side; and a larger city at the lower end of the valley where it opened out upon the Italian plain. The most important of the passes in Republican times had been those over the Mt. Genève and Mt. Cencis, which were approached by the same road from the plain as far as Susa, whose command of both passes led to its being strongly fortified and given the name of *Italiae Claustrum*.

Susa and Turin formed the western unit in the plan of Augustus. The next, both in point of time and geographical position, was the group of Augusta Praetoria (Aosta) and Eporedia (Ivrea), which stood respectively at the upper and lower end of what is now called the Val d'Aosta. This valley, through which the glacial stream of the Dora Baltea flows, is often not more than two miles wide, and stretches northwest for some 60 miles from the opening of the great Po valley. Early in the first century B. C. the Romans discovered that the passes over the Alps in the Salassi country were among the best leading into Helvetia and Gaul and that it would be necessary for the



View of Val d'Aosta below the town of Aosta.

Republic to control them. As soon, therefore, as the commercial route of Susa had been made secure Augustus undertook, about 25 B. C., the permanent subjugation of the Salassi. This task was entrusted to Terentius Varro Murena, as the Princeps himself was engaged in Spain and Gaul. Varro apparently did not fight a pitched battle with the Salassi but worked his way up the valley until he reached the spot where Aosta now stands and there built his camp. With the whole valley at his mercy he took the villages one by one, capturing the men and forcing them into military service and selling the women and children as slaves. The lands of the Salassi were seized and divided among the veterans and other Roman colonists.

On the site of his camp Varro founded the Roman colony, *Augusta Praetoria Salassorum*, naming it for the Princeps and the three thousand veterans of the Praetorian guard who were assigned to it with their families. The modern

town of Aosta still conforms to the shape and plan of this colony, which was modelled directly on that of a permanent camp and the Roman remains here are in a better state of preservation than in any other Roman fortified city. The town forms a rectangle 2,440 feet long, which is the normal maximum length of a Roman camp-city, but its width, 1,920 feet, although wider than the normal of 1,600 feet, is narrower than Turin. Its principal gateway, the *Porta Praetoria*, faces towards Rome; and in front of it, at a distance of 366 meters, stands the colony arch of the city. The remains of the north and south gates have also been discovered, showing that Aosta, like Turin, had four gates, but, while those at Turin were uniform, those at Aosta differ in size, the smaller ones having but a single archway, while the principal gates had three openings. This may be explained by the difference in the width of the streets leading to them, for in Augustan times the *decumanus* was forty feet



Arch of Augustus, Aosta.

wide while the *cardo* was only twenty feet in width.

The Roman remains at Aosta are extremely important since they belong almost exclusively to the republican or early Augustan era—a period which is not extensively represented in the ruins of other parts of Italy. The roads, bridges, city-gates, walls and theatre were all built at the same time and apparently so well built that no changes were needed for centuries, consequently no buildings of later Roman times have been erected above them. By order of Augustus a city with all the necessities for permanent residence and comfort was erected on a site where there had been only a military camp surrounded by fields. We have here then an excellent example of the way in which the Romans went about their city building when there was no preceding settlement to interfere with their plans.

As one approaches Aosta from Ivrea along the old Roman road, the first

monument is the Arch of Augustus, which was erected on the sacred *pomerium* line that encircled the walls, marking the boundary between country and city jurisdiction. Although the modern road is about two metres higher than the original level of the passage and the arch has lost its superstructure above the triglyph frieze, thus altering the proportions, it is still one of the most impressive of all Roman memorial arches. This is due not only to its size but also to its simplicity, since it is without sculptural decoration, being built throughout of carefully squared blocks of a sort of natural pudding stone quarried near the city. It is not, strictly speaking, a triumphal arch, since Augustus had refused the triumph decreed to him by the senate for the victories over the Salassi, accepting instead the tribute of an arch erected in the Alps. This arch then was a monument put up in honor of the founder of the colony and to mark the final acquisition of the region by the Romans,



Praetorian Gate, Aosta.

just as the arch had been erected at Susa to commemorate the treaty between Rome and the tribes who joined her alliance there. In design the arch at Susa is so much more exquisite and delicate that it must be placed in a class exactly opposite to the heavier more majestic arch at Aosta. The sculptured reliefs at Susa are so extremely poor that a closer view of the arch is not very satisfactory. Apparently the monument was designed by a good Roman architect and the decoration added by some local carver. The Aosta arch has no sculptured frieze but is a clever adaptation or combination of Greek elements with its Corinthian columns under a Doric entablature. The archway is just the width of the road and is quite low, as it springs from two very short pilasters. The space between the opening and the entablature is filled by big wedge-

shaped blocks decorated with mouldings which followed the line of the curve. There is no keystone to the arch. Across the vault a strong iron bar supports a large crucifix placed there some six hundred years ago.

In Roman times a straight avenue, almost twice the width of the consular road, led for 1200 feet from the Arch of Augustus to the Porta Praetoria, the main gate of the city. At present the Praetorian gate is shut in on all sides by the surrounding buildings and the arches are awkwardly shortened since the pavement of the street is about ten feet above the level of the ancient roadway. In spite of this it is generally conceded to be one of the largest and most handsome Roman gates now extant. It is a double gate enclosing a square court large enough to hold a considerable number of troops for defense or for a sortie. At the same



Back wall of the Roman Theatre, Aosta.

time this arrangement made it very difficult for an attacking enemy who, after forcing the first gate, would be exposed to a hail of missiles from the defenders on the upper floors above the court. The two towers which originally flanked the gateway on the north and south have been torn down to furnish building material, some of which was used in the Middle Ages to erect the present tower. The walls of the gateway are built of huge blocks of pudding stone and appear heavy enough to resist even modern artillery fire. At present these walls have an unfinished appearance, for they were originally faced with thin stone blocks and a marble revetment, which is still visible in some places on the mouldings and cornices. From the second story of the court passages led to the sentry walk on top of the city walls, providing an upper line of defense. The gateway

as a whole extended about twenty-seven feet beyond the outer line of the ramparts. The gate was provided with three passages of which the central one was twice as high and three times as wide as those at the sides. In Roman times these could all be closed by portcullises. Although the city walls of Augusta Praetoria are somewhat ruinous in places, their line may be traced around the entire circuit if one wishes to look for them at the end of the alleys of modern Aosta, or from the fields and stableyards. The walls were originally built with an outer and an inner facing of stone blocks, those on the exterior being more carefully cut and fitted than the inner ones. These were, however, mere surface coverings for the great strength of the walls lay in a central core of pebbles and gravel from the river bed bound together with such strong mortar that it made an artificial



Roman Bridge, Aosta.

pudding stone of great durability. The outer casing of squared blocks has disappeared almost everywhere while large sections of the inner facing have also been removed, leaving only the centre section of conglomerate. The walls were originally six feet thick at the top and stood twenty-eight feet high without the battlements, which added six feet more to their height. Stone piers placed every forty feet strengthened the wall and supported the timbers of the walk as the holes for the beams indicate.

Since the builder of Augusta Praetoria adopted the plan of the military camp, following a precedent used in many other colonies in Italy and the Provinces, the new city had a mathematically exact outline with watch-towers at the corners of the rectangle and other towers at regular intervals, three on each of the longer sides, two in each of the shorter sides and two at each of the principal gates,—the Porta

Praetoria and the Porta Decumana,—making eighteen in all. Many of these towers still exist in a modified form as they were used for strongholds in the Middle Ages. The one called *Paileron*, near the road to the station, retains more nearly its original form of a square structure with two stories above the level of the city walls and two rows of three arched openings on each floor.

The modern street, Umberto Primo, follows fairly closely the line of the old Roman thoroughfare from gate to gate, but is eight or ten feet higher and is neither so broad nor so well paved as the ancient streets. In place of the carefully built Roman sewers beneath the pavement there is now a little stream of water running in an open channel where lettuce leaves and ancient peaches float or bob about. In the narrow streets the motorbus has to be halted while a drove of pigs are driven past it single file and the people take shelter in the doorways. The old Via Prae-



Remains of Colonnade of Roman Amphitheatre, Aosta.

toria was crossed at right angles by two or perhaps three side streets, an arrangement preserved in modern Aosta. Two large blocks on the right of the Via Praetoria were occupied in Roman times by public edifices, the theatre, amphitheatre and baths.

Enough is left of the theatre to show that it differed in plan from the usual type of Greek and Roman theatres for it was fitted into a small space inside the city gates, where there was not room for the semi-circular form. The theatre therefore was rectangular in outline with the seats arranged in such a way that only the three inner rows formed a semi-circle, while the upper ones were grouped in segments to fit into the square corners. A portion of the back wall of the theatre still stands seventy feet or more in height, pierced by entrance arches and three rows of windows of different shapes. The

arches, the great piers that run from top to bottom and the facing of the lower part are made of blocks of conglomerate. This is the earliest type of Roman stone theatre, for although in date it is contemporary with those of Balbus and Marcellus in Rome, in style it is earlier since it lacks the simulated architrave and engaged shafts introduced from Greece into other Roman theatres. Here the arcades are without any decorative framework and furnish a fine example of the Roman style before the introduction of Greek refinements. The architect has however given strength to the façade by dividing it into bays with great buttresses of large, roughly worked blocks of stone. The triple row of windows and the inclosed portico behind the stage are due to the fact that this was a covered theatre, a necessary protection in the severe Alpine climate. At present

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small houses are crowded into the arched entrance passages but the three rows of windows stand clear and sharply outlined against the sky.

There are extant only scanty remains of the amphitheatre which may be seen in the garden of the convent of the Sisters of St. Joseph. Two points about it, however, are important, the first, that it was built inside the walls instead of outside, as was the general custom; the second is that it is the oldest Roman stone amphitheatre left to us. The *thermae* of Aosta prove an exception to the rule that most of its monuments go back to Republican or early Augustan times, for they have apparently been rebuilt in the time of Marcus Aurelius. They consist of three semi-circular exedrae and part of the façade, with traces of a rectangular court surrounded by dressing rooms.

In the third block of Augusta Praetoria there was a large quadrangular building consisting of corridors of store-rooms around a central court which contained several temples. This has generally been considered the granary for the city's supply of food in case of attack by invaders from the north, since it would be necessary to have enough provisions, arms, and fodder, for a long period, within the city walls. Although admitting the similarity of the arrangement of this structure and later ware-houses at Ostia, Frothingham¹ thinks these underground vaults were better suited for storing water than grain and that this was the main cistern of the city like the ones at Faicchio. The

forum is supposed to have extended in front of this building. The other blocks of the Roman town were used for private dwellings of which nothing of especial interest remains. Minor ruins of the late Republican or early Augustan period are scattered all over the whole valley of Aosta and a little way up the Buthier are the remains of the old aqueducts which carried drinking water from this stream to Augusta Praetoria. In several places pieces of the lead pipes can still be seen imbedded in the rocks or the masonry supports. Outside the city walls, not far from the colony arch, is the fine Augustan bridge that crossed the Buthier. As the course of the river has changed, the bridge is now on dry land and is buried to three-fourths of its height in alluvial deposits. Its vault is composed of great square blocks of artificial pudding stone, thus distinguishing it from the other bridges in the valley.

As Turin had corresponded to Susa, so Eporedia, the modern Ivrea, formed the second line of defense for Aosta, some sixty miles away, and there are many interesting remains of the early road connecting the two cities. Eporedia was built on a hill where the river Dora swings out into the great plain of Italy and although it had been founded before the time of Augustus, its nearness to the Salassi had prevented any great development until the conquest by Varro and the subsequent building of Aosta provided greater safety for Eporedia when Aosta became the outpost of the Roman rule in the western Alps.

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¹Frothingham, A. L. *Roman Cities in Italy and Dalmatia* New York, 1910, p. 241.



THE PRESERVATION OF PREHISTORIC MONUMENTS IN FRANCE

By GEORGE GRANT MACCURDY

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THE motives which prompted early man to choose certain sites for his abode rather than others can not be gauged with certainty. Considerations of safety were presumably among the strongest, as were also proximity to water and the food supply. Comfort and the appeal to the aesthetic sense were possibly of secondary importance.

Among the earliest prolonged dwelling places that have been preserved to us, are the natural caves and rock shelters, the habitation of some of which date as far back as the beginning of the Mousterian epoch or perhaps even the Acheulian epoch. Some of these were inhabited intermittently for tens of thousands of years before the dawn of history; and the more nearly they combined the elements that met the requirements of safety and proximity to food and drink, as well as comfort, the longer and more continuously they were occupied.

It may be a mere chance that some of these dwelling sites most favored by man's more or less continuous presence over vast periods of time are likewise beautiful as to situation and sightly in themselves. Witness for example: Placard in Charente, Le Moustier, La Madeleine, Laugerie-Haute, Laugerie-Basse, the Abri du Château, and Laussel, to mention only a few in the Vézère Valley; and Mas d'Azil, Niaux, Tuc d'Audoubert and Trois-Frères in Ariège. More constant however than beauty of situation is the presence of a water supply; a spring, a perennial brook, or a river.

The most potent factor in determining whether a certain cave or rock shelter should be marked for preservation is the human interest attaching thereto. Happily there exists in France the necessary administrative machinery for the preservation of worth-while monuments both historic and prehistoric. The financial means for obtaining the desired results are however just now inadequate.

The Law provides for the classification, or setting aside, of any real property (*immeuble*) to which attaches public interest from the viewpoint of history, prehistory, or art. Such classification is by the decree of the *Ministre de l'Instruction Publique et des Beaux-Arts*. In case of failure to come to an agreement with the owner, the Council of State may take action by right of eminent domain; the owner is paid for any damages he may have suffered by reason of the classification.

The work of conservation is in the hands of a Commission presided over by the *Ministre de l'Instruction Publique et des Beaux-Arts*. The Commission is composed of three Sections: (1) Historic monuments; (2) Prehistoric monuments; and (3) Antiquities and art objects. With the exception of plenary meetings of the Commission, each Section is master of its own deliberations and reports directly to the Ministry. The Section in charge of Prehistoric monuments is limited to fifteen members, of which ten are members *ex-officiis*. Included among the remaining five are Professors Émile

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Fig. 1. Rock shelter of Cro-Magnon at Les Eyzies, (Dordogne). The rock under which the skeletons were found is seen at the beholder's left and just back of the main building.

Cartailhac¹ and L. Capitan. Each Section of the Commission directs its own supervisors stationed in the various Departments of which France is composed. In some Departments, the Commission is represented by two supervisors—one for the historic monuments and one for the prehistoric. In others there is a supervisor for but one class of monuments. Sometimes the two officers are combined as in the case of Lot, where at present Armand Viré has local charge. Still other departments are without local supervision, which is cared for by some member of the Commission. The supervisors are called *Délégués du Ministère de l'Instruction Publique et des Beaux-Arts*. Each has charge of the *monuments classés* in his own field. The present paper will be confined to the prehistoric monuments. Of these D. Peyrony has charge in the Dordogne, and Dr. Henri-Martin in Charente.

The classified prehistoric monuments in France belong to two categories: those owned outright by the Government and those over which the Government has at least partial control. As soon as a privately-owned prehistoric

site is classed by the State, *i. e.*, becomes a *monument classé*, the owner is no longer in complete control; for the State requires that the place be open to the public for at least part of the time. On account of this requirement the wonderful series of caverns in Montequieu-Avantes (Ariège) known as Tuc d'Audoubert, Enlène and Trois-Frères are not yet classed as national monuments. Count Begouen, the present owner, has taken all necessary steps to protect and preserve to posterity these priceless monuments that have come down to our time through countless ages; but he prefers to limit the visitors to those only who are interested seriously in the records the caverns reveal; and these records will be safe as long as he and his three sons, the Trois-Frères, live.

With the realization of the importance of stratigraphy, or culture sequence, as the proper basis for the science of prehistory, the desirability, even the necessity, of saving *in situ* a section of the culture deposits became self-evident. Such a section could be made not only to serve as an object lesson for future students, but also as a gauge, by which to determine the accuracy of the work of the original explorer of the site in question. In the earlier years the life history of many a station of supreme value was completely extinguished by the pick and shovel of the undiscerning searcher after specimens; or even of those of pioneers gifted beyond the average, but handicapped by ignorance of the true significance of the phenomena they were uncovering.

What a pity it is for example that Cro-Magnon had to be discovered in 1868 instead of in 1921. It is now an empty shell of a rock shelter by the roadside and back of a dwelling (Fig. 1).

¹ Professor Cartailhac died on November 25th, 1921.

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The evidence by which one might have determined the exact age of the skeletons found there has vanished beyond recall; and we shall never be quite sure to which phase of the upper paleolithic they belong. No trace of any of the deposits is left, and as a site Cro-Magnon is but a memory.

Placard in Charente is another example of the sacrifice of a station of great importance. The interior of the cave was emptied at an early date rather hurriedly and under absentee supervision. One can still find valuable specimens by digging in the refuse heap, a thing which the members of the American School in France proved to their satisfaction during the past summer. Such matters are managed differently now although of course no effort is made to preserve sites that are relatively insignificant.

There are two classes of paleolithic stations that are well worth while: (1) those with mural art, and (2) those which have superposed culture-bearing deposits representing more than one epoch, or a succession of hearths belonging to various phases of the same epoch. Among the foremost examples of the first class are: Font de-Gaume, Combarelles La Mouthe, La Mairie, and Cap Blanc in Dordogne; Niaux, Marsoulas, Tuc d'Audoubert and Trois-Frères in Ariège; and Gargas in Hautes-Pyrénées. The preservation of these sites is easy with the exception of Cap Blanc; for they are subterranean caverns, accessible through a small entrance which can be closed with but little expense. Tuc d'Audoubert and Trois-Frères are both so difficult of access that even a closed gate would seem to be a superfluity.

Once a gateway is established, a caretaker, usually someone living nearby, has the key and the lighting



Fig. 2. Rock shelter of Cap Blanc (Dordogne). The stone lean-to protects a fine panel of mural figures of the horse in relief.

facilities, and accompanies all visitors. On our excursions of the past summer, in only two instances did we find any apparent laxity in the matter of safeguarding these paleolithic picture galleries, viz.: at Niaux and Marsoulas, both in Ariège. At Niaux, the original door was of wood and has gone completely to decay. We could have seen it without let or hindrance; but we sought supervision for two reasons: In the first place it takes several powerful acetylene lamps to light even a small party, as was the American School in 1921, through a cavern of such magnificent dimensions; in the second place regularity is always a becoming virtue on the part of guests. The forester stationed at Tarascon is the caretaker, to whom we applied.

The other instance was the cave of Marsoulas near Salies-du-Salat. There we applied at the hotel for guide and key, to be told that the key had been carried away during the war by some one in authority and that a guide was unnecessary, as the gate had been forced and had stood ajar since the disappearance of the key. After receiving rather vague directions, we started on our search for the cave, which is in a

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Fig. 3. Rock shelter of Le Moustier (Dordogne). The section of Mousterian and superposed deposits prepared for preservation is seen directly beneath the small projecting roof of tiling.

fair way to be forgotten locally. After some hours our search was successful (I had seen it only once before, in 1912, under the competent guidance of Professor Cartailhac). The entrance to the cave was originally closed by a substantial iron fence and gate; the gate was open and we entered unattended. The cave is small and our supply of candles gave us ample light. So far as I could ascertain little damage had been done to the wall paintings during the years the entrance had remained unlocked. It is fortunate that almost everywhere the caves are protected automatically by local taboo born of mystery and legend.

At Cap Blanc the mural art in the form of several figures of the horse in low relief and almost life size are on the wall of a rock shelter. They had been protected through the ages, alike from the elements and vandal hands, by a formation of talus until their discovery about 1910. Immediately thereafter a solidly built stone lean-to was erected, which affords ample protection for the relief figures and for a cast of the human skeleton found there (Fig. 2).

Stations with superposed culture-bearing deposits have not fared so well

as have those containing mural art. These deposits are usually at the base of overhanging rocks or just outside the entrance to caves. The problem of future protection thus becomes at once a more difficult one. Mere enclosure with gateway, lock, and key will not suffice; there must also be a roof. Happily such difficulties are not insurmountable and are being met in a number of instances, notably at Le Moustier, Laugerie-Basse and Marseilles, the Abri du Château at Les Eyzies, and La Ferrassie, to mention Dordogne alone.

The site that has been preserved at Le Moustier is the lower rock-shelter, where Hauser found a Neanderthal skeleton in 1908. The deposits here are several meters thick and rich in relics (Fig. 3). The sequence in reverse order beginning at the top is as follows:

6. Middle Aurignacian epoch.
5. Lower Aurignacian epoch.
4. Deposit of water-worn flints representing a period of high waters in the Vézère.
3. Upper Mousterian epoch.
2. Middle Mousterian (where Hauser found the human skeleton).
1. Lower Mousterian epoch.

The State has placed a roof over the carefully prepared section and the entire shelter is surrounded by a fence with gate.

The site at Les Eyzies, known as the Abri du Château has had an eventful history (Fig. 4). Twice it was inhabited for a considerable period of time by Magdalenian man. Then in the eleventh century A. D., after a lapse of many thousands of years, the foundations of a beautiful château were begun. Signs of the two previous occupations were destroyed until the builders came to a great block of fallen stone. This they left untouched and with it the

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hidden deposits beneath. Centuries passed and the château itself became a ruin. Other centuries came and with them the need of a Government paleolithic museum at Les Eyzies. For this purpose the old château was chosen and in part restored. The Château Museum, which is now open to the public, contains collections from various Dordogne sites in addition to a synoptic collection. The most important of its exhibits however is the carefully prepared section under the great fallen rock, representing *in situ* two distinct levels of Magdalenian occupation. In a case of the museum proper, is a series of specimens, including an engraving on bone of more than passing significance, also bâtons and harpoons of reindeer horn, found by Peyrony while preparing the section. In the Abri du Château, we have a happy combination of the historic and prehistoric national monuments.

The double station of Laugerie-Basse and Les Marseilles includes not only a section of relic-bearing deposits but also a museum; the latter however is a simple modern building constructed for the purpose by Mons. Le Bel, who owns the two prehistoric sites in question. Like the Abri du Château, the two rock shelters at Laugerie-Basse are beautiful for situation, and there are never-failing springs at all three. The classic station of Laugerie-Basse is widely known because of the portable art objects found there, comprising a reindeer carved on the handle of a poniard of reindeer horn; a female figurine in ivory; engraving on schist, known as the "combat de rennes"; the "femme au renne"; the man chasing a wild ox, and many other examples. A Magdalenian human skeleton was likewise found there many years ago. The antiquities from Laugerie-Basse are for



Fig. 4. Abri du Château in the middle background with ruins of the Château at each end. Les Eyzies (Dordogne).

the most part in the national museum at Saint-Germain.

The rock shelter of Marseilles at Laugerie-Basse was only recently explored. The principal collections from it are in the adjoining museum and in the private collection of Mons. Le Bel in Paris. Back of and above Marseilles is a cavern some 25 m. deep, which served as a refuge in Magdalenian times. The section of deposits in the rock shelter preserved for generations present and to come is most instructive. Counting from the top, the various horizons are:

9. Gallo-Roman epoch.
8. Iron age (traces only).
7. Bronze age (traces only).
6. Neolithic period.
5. Azilian epoch.
4. Upper Magdalenian epoch.
3. Upper Magdalenian epoch.
2. Middle Magdalenian epoch.
1. Lower Magdalenian epoch.

The two stations are already classified national monuments and it is understood that the present owner will eventually give them, as well as his collections, to the Government.

La Ferrassie exhibits one of the most important series of superposed de-

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posits ever discovered. The greater part of the deposits of this rock shelter have already been removed by Capitan and Peyrony, who have worked there since 1898 intermittently. Among their finds are to be mentioned several Mousterian skeletons; objects of portable art and industrial remains belonging to various epochs, as follows, beginning with the youngest:

10. Upper Aurignacian epoch.
- 9-6. Four horizons representing four phases of the middle Aurignacian epoch.
5. Lower Aurignacian epoch.
4. Lower Aurignacian epoch.
3. Upper Mousterian epoch.
2. Middle Mousterian epoch.
1. Acheulian epoch.

Of the prehistoric monuments thus far classified, the so-called megalithic monuments outnumber all the others combined; these include dolmens of every description, tumuli, menhirs, cromlechs, and allignments. A classified monument may consist of a single site, structure, or specimen; or it may consist of a group of the same depending upon circumstances. Of the 490 classified prehistoric monuments, 413 are of the megalithic class. The remaining 77 come under the following



Fig. 5. Grotte du Poisson at Gorge d'Enfer. Its ceiling is ornamented with a large figure in relief of a fish. Across the river from Les Eyzies (Dordogne).



Fig. 6. Station of Mas d'Azil on the left bank of the Arize river (Ariège). This is the type station for the Azilian epoch, a transition stage between the paleolithic or old and the neolithic or new, stone age.

heads: caves, 18; rock shelters, 7; stations without more definite designation, 10; camps, 5; fortifications, 4; lake dwellings, 1; sepultures, 2; polishing stones, 19; stones with cupoles, 7; sculptured erratic blocks, 1; various, 3.

The 490 classified prehistoric monuments are distributed over 76 of the 86 departments comprising France. The most favored departments are Morbihan and Finistere in Brittany with their wealth of megaliths. The next in point of numbers and perhaps first in importance, is Dordogne. It will be noted that the Government has not yet succeeded in setting aside a single sand, loess and gravel pit. Plans for rendering effective any classification of this sort seem to be beset by unusual difficulties.

Paris, France.

NOTES FROM THE GALLERIES

WASHINGTON

The President's New Portrait by E. Hodgson Smart

The British artist, Mr. E. Hodgson Smart, who painted what is considered the most successful portrait of Marshal Foch, has recently completed one equally satisfactory of President Harding, who gave many personal sittings. The President is very seriously interpreted, with great dignity, and the picture, which is a standing three-quarter length, cannot fail to impress all by the splendid character depicted. It is one of the few great portraits of a President. One may find in the Library of Congress Print Division almost numberless portraits of noted Presidents. Washington was successfully painted by many, perhaps best by Gilbert Stuart. President Jackson by Sully, Lincoln and Roosevelt by several artists, and Woodrow Wilson by John Singer Sargent. It is not too much to say that in the years to come Hodgson Smart's "President Harding" will rank with the very best of these, for Mr. Smart is a very wonderful painter.

The portrait of Marshal Foch, which has been on exhibition at the artist's studio, in Mr. Bush-Brown's residence, 1729 G Street, N. W., is another of equal distinction. Foch came to Mr. Smart's studio to pose, the only occasion when he did so for a foreign artist. The Marshal is presented in a characteristic military attitude. One of these portraits is to be in Cleveland, and another in Paris.

Ranking very close to the Foch picture is Mr. Smart's latest work, the portrait of General Pershing, which has also been on exhibition in his studio with the other two, and for which the General has come personally to pose, and has expressed himself as much pleased with the picture.

Peruvian Artist Exhibits in Washington

One of the most charming exhibitions shown here in a long time was that of a young Peruvian artist, Senor Francisco Gonzalez Gamarra, from Cuzco, South America, at the National Museum.

Senor Gamarra, who is a grandson of a former President of Peru, grew up in an old palace of the Incas, which went by the name of "Hatun-rumio," house of the big stone. He studied art first under his father. Later he received a degree in Philosophy from the national university, his principal contribution being a careful archaeological study and reproduction of prehistoric Peruvian decorative themes of all kinds. This collection, which belongs to the leading museum of Peru, forms a part of his present exhibition, which also includes original water colors, etchings, and other studies of native scenes and characters in Cuzco and Lima, Peru. He has preserved in his pictures many of the old types. One of these is a young Indian girl of rare beauty, with delicate features, black hair, deep expressive eyes, and representative of the vestal virgins formerly chosen for the ceremonial functions. Features of the native dress which she wears are the "lliella," a sort of mantle, the "thiroux," a gold or silver pin used for fastening the lliella across the bosom, and the "chumpi" or girdle, all dating back to native dress of ancient times.

The Cathedral of Cuzco, as shown in Senor Gamarra's etching, is one of the most beautiful examples of early architecture left by the Spaniards. Its construction required about 70 years, and its decoration represents the work of both Spaniards and Peruvians. A market scene in an Indian village of Quechua origin shows something of the spirited native character, a holiday group in bright garb.

Senor Gamarra, who has been visiting Washington, has lived for about four and a half years in New York, where he has a studio at 1440 Broadway, and resides at 156 West Fiftieth Street.

GERTRUDE RICHARDSON BRIGHAM.

SUMMER EXHIBITIONS

At the New York Galleries

The "Summer Exhibitions" are by no means confined to the artists' colonies. Many of the New York Galleries have arranged summer shows which are a particular joy to the art



PRESIDENT HARDING. E. Hodgson Smart, Painter.

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lover. This is the time when each gallery brings out the pictures which represents its especial interest. One will show prints, another old masters, still another Barbizon paintings, while in the majority American paintings prevail. As these pictures represent the very cream of their collections, students and lovers of art find in these exhibitions an opportunity unequalled at any other period of the year.

One of the shows in which American masters find splendid representation is that of the Milch Galleries, where Murphy, Blakelock, Weir and Inness uphold with their landscapes the best tradition in American art. At the Kraushaar Galleries, Americans and foreigners participate harmoniously in an extremely interesting show. George Luks' "Czecho-Slovak Chieftain" is brilliant in color and spirit, and Guy Pene de Bois' "Art Lovers" is one of those satires in pigment which relate him to Forain in France. Jerome Meyers' "On the Old Wharf, Evening," is quiet, grave and full of repose, while Gifford Beal's "Lawn Fete" is gay and sparkling. John La Farge is represented by a beautifully painted nude, "After the Bath." Among the French painters are Courbet and Fantin-Latour. Forain's interest in the criminal courts has inspired "An Old Offender." Sir John Lavery is thoroughly English in his graceful "Bacchante" and Zuloaga's dancer is as typically Spanish.

The exhibition of old masters at the Ehrich Galleries takes one back as far as the XVI Century. English paintings are in the majority and include a fine Constable, a deep-toned wood interior by Gainsborough, and Hoppner's portrait of Miss Home. Goya's "Portrait of a Princess" is a striking piece of work in which a stunning costume and fan play an important part. A Dutch interior by Brekelenkam and an "Annunciation" by Jacob Cornelisz Van Amsterdam add further diversity.

The Macbeth Gallery is devoted to American paintings, and here one finds many famous names in modern art. Wyant has found a more subdued phase of summer coloring a subject for his "Gray Day." Homer uses rich and lustrous greens and browns in his "Newport." Ryder's "Homeward Bound," showing a man riding through a grove of trees, is rich in russet and gold. Carlsen's still life subjects, Weir's lovely wood interior, Daingerfield's "Sunset Glow," and a quietly beautiful twilight scene by Foster give the group a singular completeness.

HELEN COMSTOCK.

Greenwich Society of Artists

The Greenwich Society of Artists is one of the first to open its summer exhibition. This year marks the sixth of its annual shows, which is to last until October 15. It is held in the Bruce Museum in the Bruce Memorial Park, which provides a delightful setting among the trees on a hillside.

The paintings are sixty in number, the sculptures, sixteen, while there are numerous drawings and etchings, and some colorful pieces of lustre ware, to complete a very comprehensive exhibition.

Leonard Ochtman's "Big Warrior," showing the mountain in winter, has delicacy of coloring, with its pale grays and much white, even while the general effect is one of strength and vigor. Quite the other extreme as far as color is concerned is William Ritchel's "Where Shadows Lower," showing the blue-green sea swirling among the rocks. Another sea picture of great brilliance is Frederick J. Waugh's "Lapis and Turquoise," which well deserves its name. Quite different in tone and feeling is the soft-hued "Summer Night" by W. Granville Smith, whose boats with quiet sails are spread between the dusky blue sky and the still water. Matilda Browne's "Old House, Lyme," has subdued yet radiant color and Mina Ochtman's "Orchard by Moonlight" is lovely with its quiet blue sky. Helen M. Turner's "Her Room" deals ably with the lighting of an interior. A gem among the smaller pictures is Daniel Garber's "Old Mill" with its clear definitions and fine draughtsmanship. Dorothy Ochtman creates a still life of interesting originality in "To the Ancient Gods," which depicts a bowl of incense burning before an antique Chinese carving. Charles Hawthorne's "Clipper Ship Captain" is direct and simple in treatment, and keen in its presentation of character.

The sculptures, most of them small, include some pieces of rare beauty, such as the "Silver Mask of the Angel of the Annunciation" by Gutzon Borglum. Herbert Adams' "Meditation" has serenity and dignity, and Bessie Potter Vonnob's "Will-o-the-Wisp" embodies grace and

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poise. Chester Beach's "Big Wave" shows a father holding a very small baby over a "big" wave, whose minute proportions no doubt seem large in the baby's eyes. Matilda Browne's "Calves" and "Lambs" are delightfully sympathetic in their presentation of the inhabitants of the barnyard. Augustus Saint Gaudens is represented by his sternly beautiful "Victory," and Nathan D. Potter by his splendid portrait of Luke A. Lockwood.

HELEN COMSTOCK.

Parrish Art Museum, Southampton

In the Memorial Hall of the Parrish Art Museum at Southampton, there is an exhibition by members of the National Association of Women Painters and Sculptors, which is open until July 22. The pictures which comprise this exhibition form a delightful group, interesting for their fine color and decorative qualities. There are a number of lovely figure paintings. Among them is Emily Nichols Hatch's "Rosemary Enters," which has been honored in many exhibitions. Christine Herter's "French Woman" exemplifies the delicate touch and refinement of feeling which are typically hers. Edith Stowe Phelps's group, "Mother and Children," and Hilda Belcher's "Aunt Jennifer's China," which was very popular in this year's Academy, are also included. Lucy Taggart's "Janet" is a distinguished piece of character presentation. Other artists whose contributions are in the field of portraiture are Ellen Emmet Rand, Susan Ricker Knox, Agnes Pelton and Isabel Branson Cartwright.

Alice Beach Winter, whose name is always associated with appealing and sympathetic child studies, is well represented. Very keen and full of individuality are Theresa Bernstein's "Orchestra and Chorus" and Bertha Menzler Peyton's "Annisquam Post Office."

Among the landscapes is a soft-toned and strangely compelling marsh scene by Harriet Lord. Anne Crane's canvas shows a sensitive response to the beauties of winter. Jane Peterson's "Late Afternoon" is broad and vigorous by contrast. Felicie Waldo Howell, a master of firm and significant line, is represented by her decorative "Crowded Harbor."

HELEN COMSTOCK.

CHICAGO

A New Departure in International Shows at the Art Institute

During the months of April and May the Art Institute of Chicago offered the public the unusual feature of an international exhibition devoted wholly to water-color and tempera painting. The idea in arranging such an exhibition was primarily to remove the prejudice which still lingers in the mind of the public with regard to water-color painting and to illustrate the possibilities of this most fascinating and versatile medium. A paragraph from the introduction to the catalogue reads as follows:

"The popular misconceptions which have grown up about water-color painting, and which have at the same time exalted the cult of painting in oil to a sort of fetish, need analysis. Some of our prejudices may be laid at the doors of the amateur in art, dripping his yards of roses through Philistia, some to the copyist, some to the creators of mere prettiness. No stuffy Victorian novel was ever complete without its vapid young miss who sketched in water-colors and the more vapid the miss the more assiduously did she devote her talents to the 'beauteous landscape.' It was considered a genteel and ladylike medium."

In reality the Show this year was the second of the series and much broader in scope than its predecessor in 1921. Eleven nations were represented, including English, French, German, Hungarian, Czecho-Slovak, Scandinavian, Japanese and American groups. The national characteristics were in most cases sufficiently marked to allow generalizations in criticism, though there were always artists in each group individual enough to be cosmopolitan and above racial classification. Among the French such a name was that of Lucien Simon, whose broad handling and powerful conceptions are very different from the theatrical effects of his fellow-countrymen. His scene called "The Old Merchant Women" in quiet coloring hung near to the audacious designs of Georges Lepape and the exotically elegant ladies of Jean Gabriel Domergue, while on an adjoining wall hung the humorous and bizarre illustrations of A. E. Marty and the group by Bernard Boutet de Monvel.

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In point of faultless craftsmanship the English group were without doubt in the lead. The serious manner in which they accomplish their results, the thoroughgoing effort which they bring to bear on the technique of water-color painting has made them masters of the art. Chief craftsman of them all is W. Russell Flint. There is no one in the world that can achieve so fresh and spontaneous an appearance in a painting. And this he does by the most complex of methods, laying down wash after wash and scrubbing each one before applying the next. When the wash process is finished he puts in his accents in bright color with a wet brush. He will sometimes use opaque white when wiping-out refuses to give the proper high light. Others whose work was noteworthy in a group of uniform excellence were Margaret MacKintosh, Blamire Young, Maxwell Armfield, Cecile Walton Robertson, Arthur Rackham and R. J. Enraght Moony. Sir William Orpen was represented by a cleverly drawn study of two young Cockney girls, standing nude on the beach. The figures themselves are awkward and immature, but the way in which they are produced on paper is delightful. Charles John Collins and W. Lee Hankey were pleasantly familiar names.

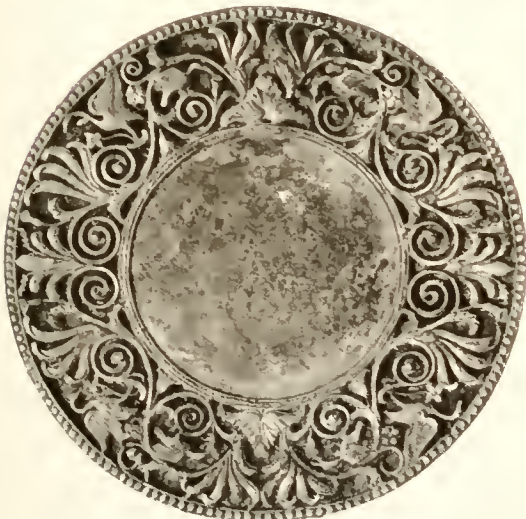
Among the Scandinavian group were Kay Nielsen of Denmark, whose decorative fancies were as pleasing as a Persian manuscript, and whose illustrations of Norse folklore had an unreal elusive charm. Nearby hung two pictures on a similar theme by John Bauer. A more different treatment can scarcely be imagined. Mr. Bauer's fairy-folk are grotesque, but real and deliciously humorous. His death last year took from the world of art an imagination amazingly fertile and eternally young. Birger Sandzen (whom Kansas also claims), exhibited with the Swedish group. Sigurd and Bertha Schon were each represented by several water-colors.

Scarcely an American aquarellist of note was omitted from the list. It is impossible in so short an article to do justice to so brilliant a group. Among the more established names are those of Childe Hassam, J. Alden Weir, John Singer Sargent, Joseph Pennell, Alexander Robinson, Dodge Macknight and Winslow Homer. The latter two were each accorded an entire room in pursuance of a policy recently inaugurated of doing honor each year to two American water-colorists of international fame. Alice Schille, contributed five unique and powerful paintings and Felicia Waldo Howell's six were painted with her usual clear insight and affectionate touch. Florence Este, George Pearce Ennis, J. Scott Williams, Maurice Prendergast and Charles H. Woodberry are only a few of the many whose work added to the interest of the American group.

Representing Japan it was interesting to see the delicate, reticent water-colors of Hiroshige hung beside the modern semi-occidental paintings of Take Sato.

JESSICA NELSON NORTH.

Hellenistic Silverware at the Metropolitan Museum



Greek Mirror, IV-III Century B. C.

Three pieces of Hellenistic silverware, recently acquired by the Metropolitan Museum, are of great interest to the archaeologist, both because of their beauty and their rarity. Few pieces of gold and silverware have survived from Greece itself, for the value of the metals has encouraged plundering. Consequently the discovery of the ancient Greek settlements on the northern shore of the Black Sea has opened up a treasure trove to the archaeologist. The tombs in this region have been untouched, and their contents have largely found a home in the Hermitage in Petrograd, for many of the archaeologists working in that locality were sent out by the former Czars. The three pieces now in the possession of the Metropolitan, found in tombs at Olbia, South Russia, are a mirror, a bowl and a bracelet.

The mirror consists of a round disk of speculum metal surrounded by a border of open work silver-gilt. It is mounted on a

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wooden block, in the back of which a small ring is set, as though it were hung up when not in use. It is thought that this wooden back, which is curved to fit the hand, may have been entirely covered with some colored fabric, which would make an appropriate background for the design carved in the border. This border is very elaborate, and consists of palmettes, scrolls, akantos leaves, flowers and birds, all executed with minute care and evident skill in handling metal. The original gilding over the silver has survived almost intact. The workmanship and design indicate that it is of the same period as the Nikopol vase in the Hermitage, which dates from the early Hellenistic period, at the end of the fourth century and through the third century, B. C.

The bowl, which is hemispherical in shape, is evidently a century younger than the mirror. Its design is similar to the compositions on the so-called Megarian bowls, and consists of a beautiful pattern of floral scrolls and flying Erotes, the whole executed in repoussé relief. Its plain rim is edged with an egg-and-dart border. The sides have evidently been gilded, but the bottom, on which is a rosette of akantos leaves, seems to have been left bare. The construction of the bowl is interesting. It consists of three layers of metals, a bronze-like substance is overlaid with silver, and on top of this is the gold.

The bracelet, with a delightful pendant of a faun playing on a syrinx, belongs to the same period as the mirror. The bracelet itself is composed of heavy double links.

The Home-Coming, a Victory Memorial by R. Tait McKenzie



Dr. R. Tait McKenzie of the University of Pennsylvania, the well-known sculptor who has gained name and fame for the statues of athletes in all the poses of field and gymnasium, has been signally honored in that he was given the commission for the Victory Memorial to the men of Cambridgeshire, England, dedicated on July 3d. At the unveiling of the monument, which depicts a young private, the typical Cambridge boy, the Duke of York officiated, and there was a great concourse of city and Cambridge University officials and men of prominence, a military and academic procession being the features of the occasion. The statue is placed at the junction of three roads in the town of Cambridge, and depicts the buoyant private with discipline relaxed striding along on his triumphal return after the war in his own home town. The statue is one of the most successful depictions of youth that has come from Dr. McKenzie's atelier, and it has been claimed by those who have seen it as one of the most successful presentations of the young Englishman who left the farm and field and the classic walks of Oxford and of Cambridge to play their parts in the World War. By selecting the home-coming episode as the central thought of the Victory Memorial, Dr. McKenzie has worked out a monument which is a particularly happy one.

HARVEY M. WATTS.

ARCHAEOLOGICAL NOTES AND COMMENTS

American School at Athens Notes

Close upon the heels of the gift of the great Gennadius Library to the Athenian School in April, and of the grant of \$200,000 by the Carnegie Corporation in May for the erection of the Gennadeion in Athens, comes the announcement in June of a subscription of \$100,000 toward the School endowment fund by Mr. John D. Rockefeller, Jr. Mr. Rockefeller has been conducting an independent investigation into the School's work and management for some time past, and became convinced that the School was not only carrying on a most important work in the training of scholars and in exploration and discovery, but required and deserved to have larger resources than it has enjoyed in the past. His generous gift has therefore unusual weight as an endorsement and as an example to others. The sole condition attached to this gift is that the endowment fund of \$250,000 which the School is now raising, toward which the Carnegie Corporation subscribes \$100,000, shall be completed on or before June 19, 1924. Thus for every dollar contributed to the School's endowment the Carnegie Corporation and Mr. Rockefeller contribute an additional dollar and a third. On July 1 the management of the School announced that one-half of its share of this new endowment fund of \$350,000 had been subscribed.

Considerable progress has been made in the preparation of the plans for the Gennadius Library building in Athens. The Building Committee consists of Dr. Edward Robinson of the Metropolitan Museum of New York, Professor E. D. Perry of Columbia University, Mr. W. B. Dinsmoor of the Avery Library of Architecture, and Professor Edward Capps of Princeton University as Chairman. Messrs. Van Pelt and Thompson of New York have been appointed architects of the building. Mr. W. Stuart Thompson, of this firm, was a pupil of the Athenian School and served as architect of the Library Addition to the present building in Athens; he will go to Athens and personally supervise the construction of the Gennadeion.

George Washington University and Princeton University both took advantage of the presence of Dr. Joannes Gennadius in America to bestow upon him at their Commencement exercises their highest academic distinctions in recognition, not only of the high position which he has personally attained as a diplomat and man of letters, but also of his unique gift to the American School at Athens. The former institution conferred upon him its degree of Doctor of Humane Letters, the latter that of Doctor of Laws. The graceful words of Dean West of Princeton in introducing Dr. Gennadius as candidate for the degree are worth recording here:

JOANNES GENNADIUS, scholar, benefactor, diplomat, patriot, now honored by the supreme permanent diplomatic rank his country can bestow. Beginning his career in Washington a half century ago, he long served as Greek Minister to Great Britain, fulfilled a special mission here and was Greek delegate in the trying negotiations after the Balkan wars. His many writings, published here and abroad, reveal a scholarship at once acute, versatile and abundant. Great universities have paid him high tribute and many lands have given him their choicest honors. Our American School at Athens is his endless debtor.

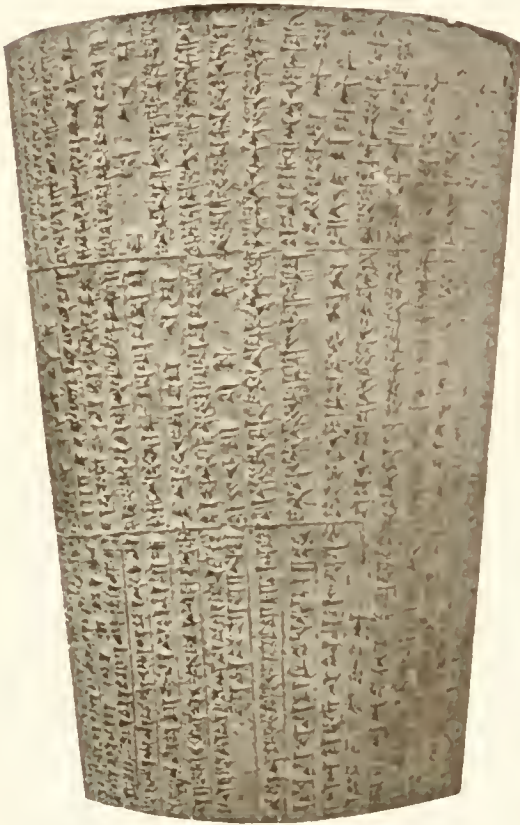
He is a noble heir to the spirit of the old Greeks in whose life a century counts but as a day. In his presence we seem to hear again their voice which led mankind into the realms of knowledge, beauty and freedom and uttered the heavenly message of our Christian faith and to look expectant for a new day of light when

"Another Athens shall arise
And to remoter time
Bequeath, like sunset to the skies,
The splendor of its prime."

The October issue of ART AND ARCHAEOLOGY will be the long promised American School at Athens number, with profusely illustrated articles on the activities and excavations of the School during the forty years of its history, and with reproductions of the recently accepted plans for the Gennadeion.

ART AND ARCHAEOLOGY

A Recently Discovered Babylonian Cylinder upon which is Inscribed a Proclamation of Nebuchadnezzar, King of Babylon (Reigned 605-562 B. C.)



The Carnegie Museum has recently acquired a very important Babylonian document. It is a cylinder nine inches high and six inches in diameter at the base. It bears an inscription of one hundred and forty-five lines, telling how Nebuchadnezzar built the walls of Babylon, one of the wonders of the ancient world, restored the temple tower of Birs, which scholars have associated with the biblical story of the Tower of Babel, and other structures in and about Babylon.

The cylinder was found in 1915 by Arabs, who were engaged in tearing down a ruined wall at Wana-Sadun, the remains of the ancient city of Marad, a suburb of Babylon. The Arabs were seeking brick for building purposes. The cylinder was buried in an opening in the wall, according to the ancient custom, very much as in modern times in western countries it is the habit to place in a corner-stone a box containing historical documents. It may well be queried whether the modern usage is an inheritance from the Babylonian past. Also a couple of other cylinders, less perfect and less important, were found by the Arabs at the same time and place.

The Arabs, knowing of the value of such objects, exercised great care in the preservation of this cylinder, and took it to Bagdad, where it was purchased by Mr. I. S. David, a collector, who wished to retain it for himself. Financial circumstances have recently compelled him to part with it, and he sent it directly to Mr.

Edgar J. Banks, from whom it was purchased by the Carnegie Museum. There is absolutely no question to its being an original and genuine. It is probably one of the most important inscriptions which was been found in recent years in the ruins of Babylon.

W. J. HOLLAND.

CARNEGIE MUSEUM,
Pittsburgh, Pa.

Excavations of the American School in Jerusalem at Tell El-Ful

Dr. W. F. Albright, Director of the American School in Jerusalem, has recently made some interesting preliminary reports of the excavations the School is making at Tell El-Ful, a prominent site three miles north of Jerusalem, on the Nablus road. Dr Albright has dug trenches in various parts of the hill-top, and is now devoting his attention exclusively to the *rujm*, or monticule on top, which is proving intensely interesting. He has found at least three superimposed fortresses, or migdols, dating respectively from the latest Canaanite or the earliest Israelite, about 1300-1100 B. C., the early Kingdom, about 1000-800 B. C., and the Arab period. He is convinced that he really has the site of the Biblical Gebeah.

ART AND ARCHAEOLOGY

Ancient America Art Revival in Paintings by San Diego Artist

Of the thousands of visitors that frequent the California building in Balboa Park, where the Maya and Aztec cultures are exhibited, few seem to take notice of the glyphic signature on the large Maya Indian murals. This signature, like most of the innovations of the artist who painted these murals, belongs to Henry Lovins, local artist, whose exhibition of his work has just finished an extensive tour throughout the southwest and has attracted a great deal of attention.

Lovins' technique is entirely original with him, and is not a stock formula. His subjects are also original, and are not found in copy books. He has created an entirely new art through his inventive genius, and the work of his former periods along the line of portrait painting have been greatly eclipsed by his mural decorations. The biggest feature of his efforts is in the revival of the art of Ancient America.

The Santa Fe Museum, in New Mexico, exhibited his collection under the auspices of the School of American Research. Later on the Institute of American Architects, Los Angeles Chapter, showed his works in the Public Library. Then the Federated Women's Clubs of California sent Lovins an invitation to make an exhibition at the Museum of the Southwest, Los Angeles, in collaboration with the Indian Welfare League. In all, about 100,000 persons visited his exhibitions.

A Swiss Mystery



Many people are aware of the fact that Berne, the capital of Switzerland, contains other points of interest besides the Bears of Berne and the old Clock Tower. Others, and these alas, represent the majority, believe that Berne's resources are exhausted when you have fed the bears and watched the clock strike twelve.

But one of the former class while prowling round the place has run up against a third attraction in the Historical Museum and named it The Mystery of Berne. Being of an inquiring nature the prowler returns again and again to the Museum and stands by the glass case which contains the object of her interest.

The indications on the card purporting to describe the object are brief enough: "Bronze vase (hydria or water jar) found in the lower grave (Iron Age) of double tumulus at Graechwyl, near Berne. Neo-Greek, VII Century B. C. Part of iron tire. Iron Horseshoe. Bronze ornaments. Pieces of pottery. All from the same grave."

The vase looks more Etruscan than early Greek, and indeed was so classed by its discoverers. But how did it get to Berne in those prehistoric times? It is made of thin bronze and stands about two feet and a half high. From a flat narrow base it broadens to a graceful generous size, then suddenly slopes into a slender neck. Each handle is formed of two

leopards, one right side up, the other upside down, divided from each other by a graceful palmetto design. On the neck of the vase is affixed a strange piece of bronze work which excites the imagination to busy conjecture. The figure of a winged woman is standing serenely in the midst of a quartette of lions. One stands on either side of her, each touching her dress with a raised

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forepaw and panting with pleased excitement, while two others stand on the snakes that emanate from her head to the right and left. Upon the diadem which crowns her head, stands an eagle. The woman holds a rabbit in each hand; her right grasps the forelegs of one and her left the hindlegs of the other. Who is the woman? The goddess of fruitfulness, as some writers say? Or is she Artemis, the huntress, as another writer asserts?

You perceive that the prowler has been driven by her curiosity to extend her research to the National Library in Berne, but as yet the question, "How did this Etruscan or old Greek vase get itself buried in a prehistoric grave so far away both from Greece and from Etruria?" is far from being settled.

The double grave itself, however, is described as follows by Hierli:

"Not far below the surface of the grave mound near Graechwyl near Berne, bones were discovered, among which was found the skeleton of a warrior. Near his right shoulder lay the brooch that had fastened his mantle; on his right arm lay his two-edged sword, a weapon dating from the Alemanic-Burgundian period, while close to his hand lay a dagger still in its sheath. On his right foot was a spur. This was clearly the grave of an early Alemanic warrior, placed, by his own wish, on the mound of another, dating from pre-Roman times.

"At a depth of about two yards further down the older grave was reached and opened. A marvellous bronze vase was discovered standing under heavy stones and richly decorated. It was found to contain the charred and burned remains of a human body. Near the vase were various brooches, bronze objects, a horseshoe, a clay vessel and part of a wheel, probably the remains of the Chief's own war chariot."

No real explanation, it will be seen—nothing but a catalogue of objects, all of which is most unsatisfactory to the curiosity of a prowler, who continues to delve. And she has lately stumbled on the following paragraph which has suggested to her a romantic solution:

"Livy tells us that the year 400 B. C. saw the Celts in Switzerland suffering from overpopulation. The king, Ambiatius, therefore sent out his two nephews, Segovesus and Bellovesus, with vast armies to find new countries where they could plant colonies. Segovesus led his army over the Rhine into Southern Germany. But Bellovesus took his men over the Alps into upper Italy, where he drove out the Etruscans and settled down with his army in the vicinity of Milan."

With these facts and shadows of facts whirling through her mind the prowler stands before the glass case of the Mystery of Berne and asks herself why the following should not be a perfectly plausible answer to her questions:

Bellovesus and his men doubtless made rich booty when they drove out the Etruscans. Why should not this vase have been among the booty, a piece of antiquity, perhaps even an heirloom belonging to one of the Etruscan families that had been driven out? It doubtless accompanied a great chief back to Switzerland when he went to make his report on the new lands won for the Celtic colony, and was used according to his own instructions to enclose his ashes after his death. Did they burn his war horse too—and his war chariot, nothing remaining of them but one horseshoe and one iron tire? At all events the vase and the other relics were carefully covered with slabs of stone and a tumulus raised over them.

Centuries passed and the Celts were driven out of Switzerland by the Alemans. More centuries passed and then a certain Alemanic chief, sensing that below the old tumulus lay one equal to himself in rank and prowess, had himself buried on top of the mound which was thus further covered with stones and earth.

Still more centuries have passed and now here stands the vase in the Historical Museum of Berne, ever a mystery in spite of fancies woven round it by a prowler who demands solutions. It is doomed to remain a mystery until the silent earth gives up a sufficient number of further relics of the past still hidden in the soil of Switzerland for scientists to fix with certainty the reason why an old Greek vase should be found in a pre-Roman grave tumulus near the city of Berne.

ETHEL HUGLI CAMP.

Berne, Switzerland.

The Etruscan Tomb of the Volumni near Perugia

This subterranean sepulchre was discovered about seven or eight yards below the surface, its one entrance sealed closely with a huge flat stone. The staircase which had led down to the door had entirely disappeared, when the contadini struck the spot during their agricultural

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labor, and removed the stone of travertine rock which constituted the door of entrance. The tomb was found in as perfect condition as when hermetically sealed some 2,200 centuries ago. Many objects of art in metals, marble, and terra-cotta were discovered, several of which are dispersed and lost. The more important and larger masses, however, were left as they were found. The tomb was hollowed in the tufa rock by the chisel; the entrance had an architrave and jambs of stone. On the right doorpost are Etruscan inscriptions in three distinct rows, cut probably to warn those entering that this place was sacred, and to indicate the name of the family owning the Sepulchre, "Volumnia."

Just inside the tomb, on the wall over the door, is a rayed disc sculptured in the rock, the sun flanked by two dolphins, used to signify the sea; symbolic of the ocean which spirits had to cross ere approaching Elysium, while the sun symbolized the sojourn of the happy souls in the place where, as Pindar says, "night prolongs not the obscurity with its veil." This sepulchre was planned with perfect correspondence of parts in a Latin cross, with six little rooms, three on either side. The larger arm stretched some fourteen yards long and six wide, the smaller nine by two. Two doorways at the sides led to cells equal in size like arms opened, the extremities of the smaller leading into similar cells. The tomb was beautifully cut, though the implement used seems to have been nothing larger than a chisel. The roof was formed to simulate beams with ornaments such as were used in dwellings.

The head of a dragon in terra-cotta which thrusts out a tongue of colored metal projects from every cell about mid-way on the wall. Other symbolic animals were also found in the tomb. Benches were cut in the rock walls to receive the bodies preparatory to incineration, others were prepared for the urns. In the tribune at the head of the nave are distributed seven sepulchral urns in beautiful order on stone benches cut in the tufa. The entrance to the tribune is flanked by two projections of tufa, which reunite in the form of an arch, and are surmounted by a sculptured tympanum. One half is occupied by a beautiful shield or round buckler on which a youthful head larger than life in high relief, an image of Apollo, is represented, protector of the tomb.

At the side of the shield are two swords on which were placed offerings to Apollo. Other adornments of the tympanum are distributed in symmetrical forms. To the right of the shield is the bust of a man on whose shoulders is tied a basket to a shepherd's staff; to the left is a similar figure.

From the centre of the archivolt a metal rod descends which it seems ought to support a lamp; to this is suspended a graceful winged figure in terra-cotta in the act of sustaining the hem of a cloth floating behind her. A similar figure hangs from the centre of the vestibule. The vault (arch of the ceiling of the tribune) is adorned with a most beautiful head, sculptured in the tufa, a work of great majesty. This vault, like all other sculptures of the tomb, announces the epoch as the fourth or third century B. C., in which time Etruscan art rivalled that of the Greek.

The tribune was, one might say, the sanctuary, the most important part of the tomb. The seven urns placed there are embellished with superb sculptured reliefs and with Etruscan inscriptions.

The urn which holds the ashes of the Volumnia, head of the family, is the finest of all. In the front part of this urn an arch was painted from which four figures of women projected. These figures had been painted, but the color is almost gone. By the side of the door or arch are carved two winged women in high relief, who at first sight suggest the furies of the Etruscan Tartarus.

Volumnia, the head of the family, reposes on his pedestal in sculptured peace. His left hand holds the patera, his right a necklace. The coverlet hangs in beautiful folds about the greater part of his person.

Of the other urns the third one is perhaps of most elegant workmanship. It is ornamented with reliefs on all sides.

Such in brief are some of the interests of this wonderful tomb of the Volumni, which the travelling public can see at cost of some little trouble on their way from Perugia to Assisi.

ADA M. TROTTER.

The Potted Gold of Croesus

A Turkish laborer, working cautiously with a pick and shovel on April 13 of this year on a hill in Asia Minor where some fragments of pottery and worked stone had been noticed, dug

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out bones, fragments of masonry, broken pieces of baked clay and then a large earthen pot. The pot was intact. It was not sealed, but its mouth was stopped with dirt.

The laborer called to some of the group of American scientists organized by Dr. Howard Crosby Butler and financed by the American Society for the Excavation of Sardis. They began cautiously to remove the dirt from the jar. For fear of injuring delicate gold jewelry or other fine artistic work, archaeologists work at close quarters with a tooth brush, the finger or the point of a knife blade. The earth thus removed is sifted by hand.

There was a gleam of yellow metal. With emotions like those of "Stout Cortez" or the "watcher of the skies" in the sonnet of Keats, the archaeologists saw that they had discovered a potful of "staters," the first gold coins ever minted. Thirty in all were soon removed from the pot. With the dirt rubbed off, some were as bright as if they had been minted that day, the purity of the gold being a perfect defense against the chemical action which would have eaten into the surface of any other metal exposed so long to water and the minerals of the soil.

They were the "staters" of the Lydian King, Croesus, whose name is a synonym for riches and who, if history is to be trusted, introduced the use of solid gold for coins. Of these coins only one good specimen had been previously known to be in existence, with four badly worn ones. Lumps of gold, weighing about a quarter of an ounce, roughly oval in shape, they were stamped on one side with the head of a lion and of a bull, a combination familiar in Lydian decorations. The lion's head was the fable of the killing of the lion by Heracles, or Hercules, the mythical founder of the royal house of Lydia. What the bull's head stands for is unknown.

To a private collector a single "stater" might be worth hundreds of thousands of dollars. A Turkish workman, by slipping one in his pocket, might make himself one of the wealthiest men in Asia Minor. The whole thirty, however, were placed in the hands of the Greek authorities at Smyrna for future disposition.

The pot was found on a small hill which had probably been a cemetery in the time of Croesus, and the ruling conjecture at the present time is that the gold pieces were hidden there during the fourteen-day siege of the city by Cyrus, the Persian King, in 546 B. C.

The lucky discovery was made, according to Dr. T. Leslie Shear of New York, one of the party, because the scientists were "prospecting," the systematic excavation of the site being prevented by the damaged condition of their machinery as the result of successive invasions of the region by Turkish and Greek armies.

ALVA JOHNSTON, in *N. Y. Times*.

The XX International Congress of Americanists at Rio de Janeiro

The American delegates to the XX International Congress of Americanists to be held at Rio de Janeiro August 20-30 in connection with the Centennial Celebration of Brazil, are as follows: Ales Hrdlička and Walter Hough, Smithsonian Institution; Marshall H. Saville, American Museum of Natural History; Sylvanus G. Morley, Carnegie Institution of Washington; Gilbert Grosvenor, National Geographic Society; William P. Wilson, Commercial Museum, Philadelphia; P. H. Goldsmith, American Association for International Conciliation; Herbert J. Spinden, Harvard University; D. C. Collier, School of American Research; and Mitchell Carroll, representing the Archaeological Institute of America, Archaeological Society of Washington, and the School of American Research. The proceedings of the Congress will be reported in a future number of ART AND ARCHAEOLOGY.

Announcement

The September issue of ART AND ARCHAEOLOGY will be an *American Archaeology Number* and will contain illustrated articles by E. L. Hewett on "The Chaco Canyon in 1921"; Lula Wade Wetherill and Byron Cummings on "A Navaho Folk Tale of Pueblo Bonito"; Marsden Hartley on "The Fiesta of San Geronimo at Taos"; and William Edward Myer on "Recent Archaeological Discoveries in Tennessee."

BOOK CRITIQUES

A Text-Book of European Archaeology. By R. A. S. Macalister, Litt. D., F. S. A. Professor of Celtic Archaeology, University College, Dublin. Volume I, The Palaeolithic Period. Cambridge University Press, 1921. Pp. xiv+ 610; with 184 figures in the text.

Not since 1900 with the publishing of *Le Préhistorique* by the two de Mortillet, and 1908 with the appearance of the *Manuel d'Archéologie Préhistorique* by the lamented Dechelette, has there been printed so important a volume on palaeolithic man as the recent work of Professor Macalister.

Attractive in appearance and logical in arrangement it appeals both to the technical student and to the "average reader." Beginning with an excursus on the fundamental facts of geology, palaeontology and anthropology, which should be known by the student of the Old Stone Age, the author takes up successively the theories of very early man, tertiary man, "eolithic man," if you will; then the three palaeolithic periods, and last the mesolithic "lacuna" leading to the neolithic. (This will be treated of in the next volume of the series.)

His three divisions of palaeolithic man are (1) the Chelleo-Acheulian (River-Drift), (2) the Mousterian (first cave-man), (3) the Aurignacian, Solutrian and Magdalenian (second, third and fourth cave-man).

His mesolithic is specially characterized by the Campignyan, and Azilian, and the Scandinavian peat-bogs and shell-heaps (Magelmoose and kjoekkingmoedding).

The last chapter is an illuminating setting forth of the general problems of the periods and of their attempted solutions. Professor Macalister places Mousterian man, with his skeletons predominantly Neanderthaloid, at about the time of the last great glaciation (the Wurm); the disappearance of this physical type and the appearance of the Aurignacian Cro-Magnon race he accepts, but finds it impossible to fill in all the details of the process. A quasi-mixture of the two types may have succeeded in Solutrian times, to be followed in Magdalenian by a recrudescence of the Cro-Magnon.

The exposition of palaeolithic art and the chapters on the psychology of the artists are well done and not too abstruse; the author belongs rather strongly to the school which attributes the animal sculptures and paintings of the caves to sympathetic magic. His treatment of the eolithic question is so volumi-

nous and his references so abundant, that it is a pity they should be weakened by a semi-humorous skepticism.

No one can cavil at his refusal to accept theories themselves some times fantastic, sometimes quite the contrary, but it would have enlightened his text had he seen fit to discuss further, for instance, the question whether the flaked stones claimed as pre-palaeolithic are or are not exactly what we should expect in the predecessors of the first tools fashioned with a preconceived idea of form. The Belgian quaternary eoliths, the Foxhall flints, the rostrocarinates demand serious judgment if for no other reason, simply because serious scientific scholars believe in them.

The proof-reader is responsible for a number of slips, and the book would have been wonderfully aided by a table of contents *raisonnée* at the beginning and a bigger bibliography in one place by subjects. The one outstanding quality of the book is the very method so unsuccessful in the treatment of the eolithic question; strange to say it works enormously well in dealing with disputed later discoveries; a dogmatism which does not hesitate, after presenting the facts, to cut out many claims and to reduce the number of accredited discoveries and phenomena helps the casual searcher who may use the book as a work of reference. We are thus grateful for this "magnum opus," inclusive, authoritative and interesting.

CHARLES PEABODY.

The Enjoyment of Architecture. By Talbot F. Hamlin. New Edition. Profusely illustrated. Charles Scribner's Sons, 1921. \$3.00.

"There is one enormous source of artistic pleasure of which too few are as yet aware; there is one art whose works confront us wherever man lives, which all too many of us daily pass blindly by. That source is to be found in the buildings all around us; that art is the art of architecture." These words from the first chapter on "The Enjoyment of Architecture" strike the keynote of this interesting volume. Mr. Hamlin, who is a practicing architect himself, inducts the reader into the mysteries of architecture as a living art, and setting aside purely technical details, shows him what are the sources of enjoyment in the intelligent inspection of the buildings he passes every day, and how much satisfaction may be derived from an acquaintance with the elements and underlying principles of architecture.

M. C.

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Figurative Terra-cotta Revetments in Etruria and Latium in the VI and V Centuries B. C. By E. Douglas Van Buren. London: John Murray. New York: E. P. Dutton & Company, 1921. Pp. x+74. \$7.00.

An Introduction to the Study of Terra Sigillata Treated from a Chronological Standpoint. By Felix Oswald and T. Davies Pryce. London: Longmans, Green and Co., 1920. Pp. xii+271 and 83 plates. \$16.50.

Mrs. Van Buren's book is the outcome of ten years' study and travel and fills a long-felt want, since it makes accessible the results of recent excavations which, if published at all, have appeared in periodicals, some of them inaccessible to the ordinary student. There was great need of a synthetic treatment and classification of this scattered material, and Mrs. Van Buren modestly ventures to hope that this simple catalogue may be found useful. As a matter of fact the book will prove indispensable to every student of Etruscan archaeology, and especially of Etruscan terra-cottas. Mrs. Van Buren by her many articles, particularly in the *Journal of Roman Studies*, has made herself a great authority in this field, and her collation of numerous duplicate examples of types, shows her extensive knowledge of the collections of Etruscan architectural terra-cottas. This handy collection will rank favorably with Koch's *Dachterrakotten aus Campanien*.

The illustrations are reproduced on thirty-two plates from good photographs, and the volume is attractively bound in terra-cotta cloth with title in gold on the back. The text is printed in large clear type on excellent paper with broad margins.

The subject matter is grouped in three sections, Antefixae, Akroteria, and Friezes, with a careful index. The first is divided into divisions and these subdivided into types, but the last two are divided only into types. Each is preceded by a short introduction. This gives the impression of three separate articles and the book would have had more unity if there had been a general introduction with all this material together. There are some features that would make the book still more useful and we hope they will be found in a more final and completer catalogue which will include the terra-cotta revetments of later times. There should be references in the text to the plates. Dimensions of examples and the scale of illustrations should always be given. The number of examples of each type should

be stated. The plates should tell where the examples now are.

It would have been less confusing to scholars if Mrs. Van Buren had included an introduction on chronology and had told us why she dates certain terra-cottas as she does.

Mrs. Van Buren's book is an important piece of research and the minor defects do not impair the scholarship of a very attractive book. It should interest every student of art with the profuse illustrations of these precious Etruscan terra-cottas, which show a quaint charm and a skilful use of both modelling and color.

Another very important recent book on terra-cottas is that of Oswald and Pryce on *An Introduction to the Study of Terra Sigillata*, the most important book on this subject.

At an early date of the excavations at the Roman station of Margidunum in Nottinghamshire the excavators were struck by the difficulties inherent in the study of Terra Sigillata (the so-called Samian ware), and especially by the necessity of laboriously collating innumerable references to scattered memoirs in many languages besides our own. It seemed, therefore, that a real need existed for a work in the English language, which would present in a systematic and comprehensive manner all the chief points in connection with Terra Sigillata.

The importance of a careful study of this red glazed ware, which is so abundantly found on Roman sites, lies in the historical evidence it affords, for, apart from datable inscriptions, there is perhaps no relic of the Imperial period of greater value for dating purposes.

The method, by means of which a chronological estimate of Sigillata evidence is arrived at, is based on its essentials on the determination of "site-values." Thus the exclusive or predominant occurrence of certain types on properly excavated sites such as Haltern, Hofheim, Newstead and Niederbieber, which can be dated by external historical evidence, affords a valuable aid to the determination of the period and distribution of these particular forms of Sigillata. Light is also thrown in this way on the limits of activity of the potters whose names are found stamped on these wares as well as on the period when certain modes of decoration were in vogue.

Owing to the fact that early Gaulish Sigillata is essentially a development of Italian or Arretine fabric a short descriptive section relating to this ware has been included. In a further chapter the evolution of Terra Sigillata

is treated on broad lines and the more ultimate sources of inspiration are discussed, stress being laid more especially upon the continuity of certain ornamental *motifs* in ancient ceramic art.

Throughout the work a definite statement in the text has been fortified by reference to some potter of well-attested date or to a datable site or to both. In like manner the illustrations for the most part are taken either from bowls of well-known potters or from vessels and sherds found on sites, the periods of which can be assigned with a fair degree of accuracy to a definite date.

In this way it has been the endeavor to produce a reasonably concise and reliable guide to the study of provincial Sigillata. Particular care has been taken to draw all the figures to scale so as to permit of exact comparison.

DAVID M. ROBINSON.

The Johns Hopkins University.

The Art of Drawing in Lead Pencil. By Jasper Salwey. New York: Charles Scribner's Sons, 1921. \$3.75.

Mr. Salwey in his delightful book makes one feel that the pencil is the most satisfactory instrument for reproduction. Figures, and landscape in particular, are given a more perfect and delicate character. Landscape seems to take on a softer rendering, trees grow and leaf and clouds float, in this more subtle medium, and a charm of depth and clearness is possible.

No more beautiful portraits have ever been made than those drawn in pencil by the great artist, Ingres. Mr. Salwey's treatise on the methods of obtaining a particular quality in lead pencil work is very complete. He gives the laws and rules of the technique and the principles upon which the methods of building up a highly finished drawing must be based.

He believes drawing in lead pencil is a means of expression for both the simplest and the highest aims of Art. In proof of it, the book is rich in illustrations, many charming drawings by the author. Other artists represented are J. D. Ingres, Sir Charles Holroyd, A. E. Newcombe, Alfred Parsons, J. Constable, F. E. Georges, Frank Dicksee, J. Walter West—all showing a great variety of method and subject.

The pencil is a "vital tool," sympathetic to the artist's every fancy or requirement: "a medium capable of rendering not only the most determined contrasts in light and shade, but . . . fifty intermediate tones in varying degree."

Mr. Salwey is an Associate of the Royal Institute of British Architects.

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Principles of Interior Decoration. By Bernard Jakway. New York: The Macmillan Co., 1922.

The first effect upon a hurried reading of Mr. Jakway's book is one of discouragement.

If one is a "newly-wed," with a new house or new apartment to be furnished and decorated, the problem is not so difficult. But even newly-weds are apt to be the victims of kind and devoted friends who will send for wedding gifts, a Mission chair, a Louis XIV desk and a Japanese screen. How can harmony in the home arrangement be secured?

Then one may possess furniture one's mother used to have, old pieces that do not conform to any period or special place, but that are endeared to one's heart by sentiment—then what is one to do? Sentiment must go. There is no place for it in the new order of things.

Rugs, furniture, hangings, wall-decorations—all must conform to certain rules of unity, balance and harmony, to be carefully studied and thoughtfully carried out if our houses are to be livable. "In the degree that this environment is beautiful and comfortable it affects us favorably, making for repose, for quick recuperation from fatigue of mind and body, for cheerfulness, for wider and higher interests and for a fuller and comelier mode of living generally."

Various periods of furniture must not be used together, the placing of the pieces, the proper hanging of pictures and mirrors—is all necessary for the perfection of a room and the peace of mind of the occupants. The average house or apartment we enter, is a pain rather than a pleasure, no thought at all given to balance or the elements of beauty. The general fault is over-crowding. Order is the basic esthetic quality and orderly arrangements are most pleasing and convincing.

Line and color are important elements, even the moldings on the wall, cornices of the windows, the "fixed" decorations must be considered in effecting a proper balance.

All of these things the author makes very clear in his exhaustive treatise on the subject. It is a very worthwhile study and one sadly neglected.

"Beauty and comfort in the homes we live in—this is the ideal of interior decoration, the goal of all planning and contrivance and house-furnishing effort, the highest aim of all study of the art."

Mr. Jakway is University Extension Lecturer on Interior Decoration in the University of California and writes authoritatively and entertainingly on the subject.

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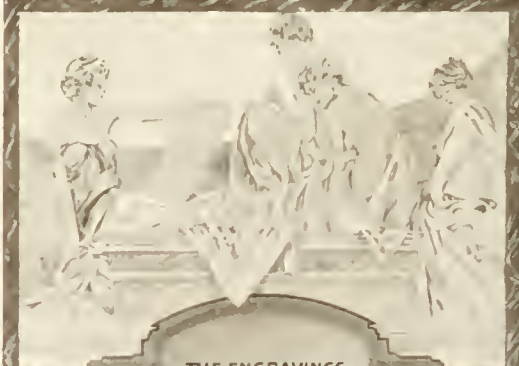
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The Great Bowl at Chetro Ketl. Looking South

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIV

SEPTEMBER, 1922

NUMBER 3

THE CHACO CANYON IN 1921

By EDGAR L. HEWETT

THE Chaco Canyon, from a purely scenic standpoint, is not particularly impressive. It has not the picturesque beauty of the Rito de los Frijoles, nor the color of the Canyon de Chelly. One readily thinks of a dozen canyons in the Southwest to which it is not comparable in many respects. In that of human associations, however, it is without a parallel. Silence brooded here for ages, then was broken by the voices of humanity for some centuries, and then again the silence, more poignant than that of wastes that have remained forever uninhabited. The panorama of those human centuries rolls before the mind. Another trial at life and another failure. Generally it has been man's privilege to transform the earth at will. Mountains are honeycombed with mines; plains and forests have yielded to agriculture; cities have sprung from primeval swamps. Even the sea has been brought into the service of commerce. Here for a millenium man wrought and

made these monuments to his vast endeavors, but on the country made no visible lasting impression. The desert remains unmastered.

The Chaco is nowhere more than a mile wide. Its channel is eroded through the sandstone cap, which covers the entire region to a depth of more than two hundred feet. Its level floor of rich, black soil, of high fertility when watered, is cut by an arroyo twenty to thirty feet deep which is always dry except in unusually rainy seasons when there may come a flow for a few hours at a time, or even a few days, from the slopes of the continental divide to the east. Lieutenant Simpson speaks of it as a flowing stream in his report of Colonel Washington's expedition in 1849. The summer of 1921 was one of continuous rains for weeks so that there was again witnessed, for the first time recorded in many years, a steadily flowing stream in the Chaco.

The Chacra plateau, tree-less except for stunted cedar and pinon and a few



Leaning Cliff at Pueblo Bonito. From the East.

gnarled pine that show intense struggle for existence, has an average elevation of 6500 feet. It is marked by shifting sand drifts, broad dry washes, plains sparsely covered with grass and the characteristic sage brush of the Southwest. There are some rattlers, adders and gopher snakes. Small flocks of sheep and goats graze in and about the canyon. There is little to attract the permanent settler. The trader has come and gone. The fore-loper has been here, has felt the pressure of impending civilization—a neighbor or two coming in thirty to forty miles away—and sought greater solitudes. Two or three Navaho families live in the seven miles of canyon here considered or in little side canyons near the trickle of water. That is the extent of the popu-

lation today. Here are the ruined houses—enormous community structures of stone—which sheltered thousands of people in times long past. Here are their abandoned fields, irrigating ditches, sanctuaries, stairways, picture writings, graves, relics of vast activities—wrapped in the silence of ages.

A BIRD'S-EYE VIEW

From an eminence to the south it can all be seen. The view shown in Mr. Chapman's excellent drawings must have been an inspiring one in the ancient days, as it is now one to awaken profound awe. Bonito, the beautiful, foremost among the towns in point of size, occupies the center of the picture. It was not as beautiful as its neighbors,



Leaning Cliff at Pueblo Bonito. From the West.

Chetro Ketl and Pueblo del Arroyo, but its vast size, the great sweep of its curving walls, the variety in styles of masonry, the evidences of development through long successive periods make it a most impressive sight. Chetro Ketl, the Rain Pueblo, with its fine curving façade, inner towers, immense sanctuary within its court and a half-dozen adjacent smaller structures must have been one of the most striking buildings in ancient northern America. The entire site almost exactly equals in extent that of the palace site at Knossos in Crete. Each covers about six acres. To the left of Bonito lies Taba Kin (Pueblo del Arroyo), in the foreground the great sanctuary of Rinconada, and on the northern skyline a mile away looms Pueblo Alto, traditionally the

house of the Great Chief. It is a panorama of ruins that recalls the most noted places of antiquity in the Old World.

The question continually forces itself forward why such tremendous buildings and so many sanctuaries for so few people. All the buildings ever erected by the entire Navaho tribe, easily three times as many people as the Chacones ever numbered, would in volume equal only a small fraction of the structural work in the narrow Chaco canyon. The interesting suggestion has been made that the human animal manifests characteristics similar to those of other animals, insects, birds, etc., in which there is an instinctive impulse to action, an expenditure of vital force beyond the necessities of life, this impulse being so



Ancient Terraces protecting base of cliff from erosion.

ART AND ARCHAEOLOGY

imperative and often carried so far as to work great harm to the species. So this vital impulse of the sedentary peoples of the American Cordillera, from New Mexico to Peru, spent itself perhaps in building vast community houses, sanctuaries, temple-pyramids, along with the correlative activity of religious ceremonials, which were incessantly practiced with prodigious zeal. In this connection I have ventured to suggest that this theory supports the idea of the contemporaneity of these cultures, that this building impulse would pass from one community to another, just as in our own time a fad started in one city is imitated in others and eventually extends over the entire country.

Readers of this magazine will recall the extended description of the Chaco Canyon ruins in the January-February number, 1921. That account should be re-read at this time. It will then be unnecessary to repeat the description of this interesting region, the story of the investigations that have made it known, the picture of the ruined towns, or to further describe the particular site, Chetro Ketl, where the excavations were inaugurated in 1920.

THE SURPRISES OF THE CHACO

The Chaco is a region of surprises. In an area of unusually definite, matured culture it presents endless variations from type. As was shown in the article above referred to, a simple architectural form prevails in the buildings throughout the district, but towns developed strong individual characteristics not to be seen at all in our villages. Recall the great sweeping curved front wall of Chetro Ketl; in Pueblo Bonito the back wall forming a similar wide curve; in Peñasco Blanco both front and back walls curved, making

the building elliptical in its ground plan. The illustrations of masonry heretofore shown express a fine play of imagination in elementary construction not met with in our prosaic brick and stone laying.

The excavation of Pueblo Bonito by the Hyde Exploring Expedition, 1896-1900, laid bare an astonishing number of variants from the two conventional forms of rooms, rectangular and circular;¹ these aberrations, however, being not a result of deliberate planning but incident to the unplanned growth of Pueblo Bonito at the hands of successive generations of builders.

Mr. George Pepper, Field Director for the Hyde Exploring Expedition in the excavation of Pueblo Bonito, has described some of the surprising finds that have stamped the Chacones as a people much out of the ordinary as, e. g., in room 28, one hundred and fourteen cylindrical jars of a type found nowhere else in the Southwest;² in room 33, among a great number of interesting articles, a cylindrical basket covered with a mosaic of 1214 pieces of turquoise;³ and in room 38 the remarkable ornaments of jet inlaid with turquoise,⁴ frog, tablet and buckle, which are among the most precious treasures of American Archaeology.

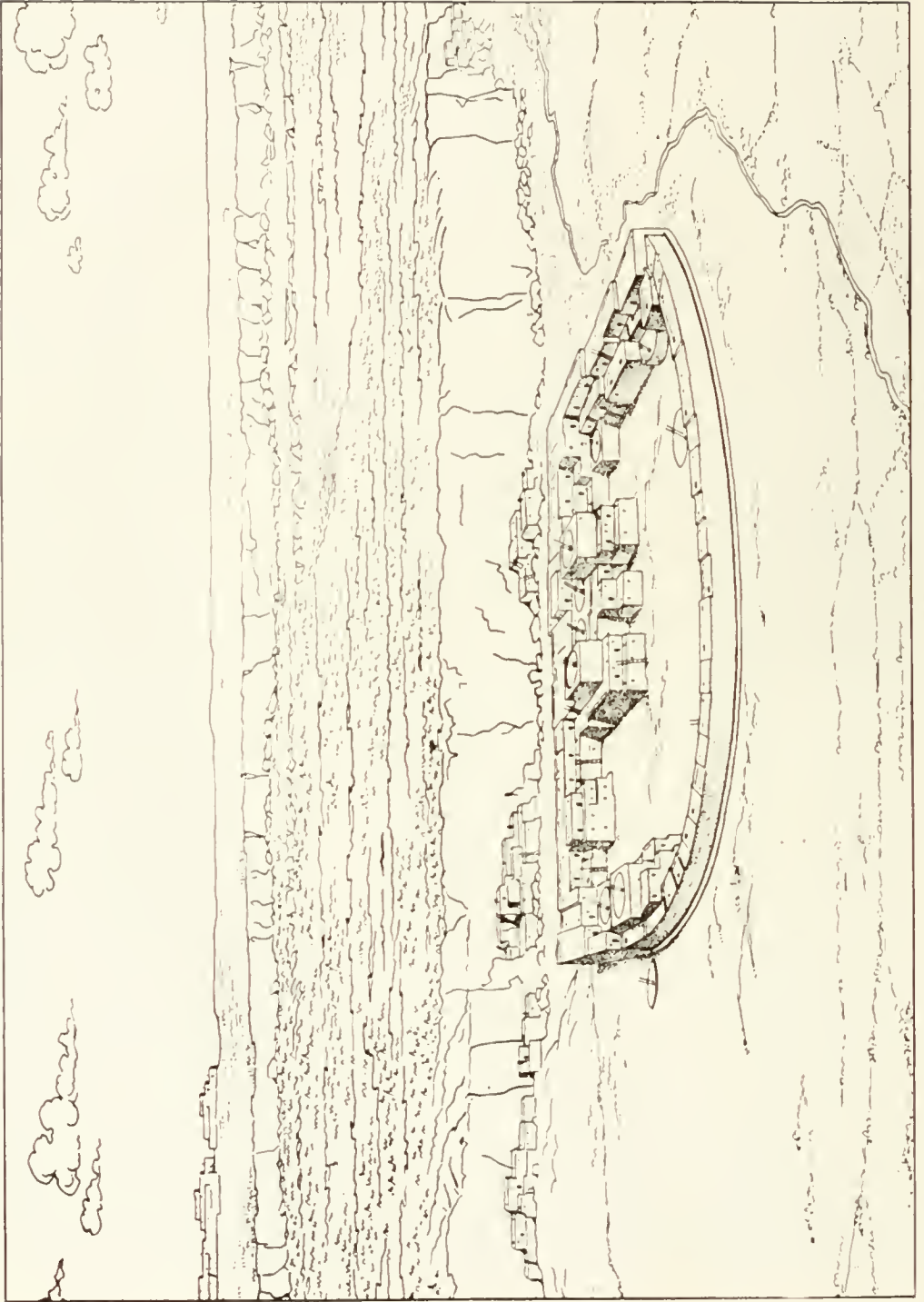
In our excavations of 1920 at Chetro Ketl we learned that the unexpected must constantly be counted on. The walled trench outside the great curved front wall was an entirely new feature in ancient Pueblo architecture. The labyrinth of kivas inside the main court lacked in almost every single example the conformity to type throughout which is so characteristic

¹See ground plan of Pueblo Bonito, after Holsinger, *ART AND ARCHAEOLOGY*, January-February, 1921.

²Anthropological papers of the American Museum of Natural History, Vol. XXVII, 1920.

³Putnam Anniversary Volume, pages 196-252 (1900).

⁴Ceremonial Objects and Ornaments from Pueblo Bonito, N. M., *American Anthropologist*, N. S., Vol. 7, pages 183-197 (1905).



Chetco Kett and its Environs (Restored). Drawn by Chapman.



Beginning the Excavation of the Great Sanctuary.

of the kivas of the San Juan drainage generally. On the Mesa Verde National Park and along the lower San Juan the kivas, which exist in large numbers, sometimes thirty or more in a single village, are of sufficient uniformity to warrant the designation of a "San Juan type." At Chetro Ketl no two are alike in all respects. Along with these are numerous cists, vaults and pits for which we have little precedent. There is something new to keep the archaeologist guessing every day.

THE GREAT BOWL

Adjoining the area of kivas above referred to, on the west, was a shallow depression of considerable diameter. It is indicated on the rough ground plan of Chetro Ketl published in the account of the excavations of 1920. This

has been variously referred to by writers who have described these ruins as a reservoir, a natural depression and a large kiva. As it was contiguous to the kivas last uncovered it was thought best to make it the first work of the season of 1921. It proved to be one of the surprises for which we have become accustomed to look in the Chaco. It proved to be a structure of first importance, and instead of requiring only the beginning of the season for excavation actually occupied the attention of our entire force for the whole period of the excavations.

The general reader will not care for the details of construction and measurement which will be brought out at length in the final report of this work. The accompanying illustrations will give a fair idea of this great bowl with-



Progress of Excavations.

out much additional description. Its average diameter is $62\frac{1}{2}$ ft. Probably three-fourths of its depth was subterranean. The wall is in the best Chaco Canyon masonry and averages about three feet thick. A bench of solid masonry averaging $3\frac{1}{2}$ ft. in width and 4 ft. high extends around the inside of the bowl, except where broken by a recess about $2\frac{1}{2}$ ft. wide on the south and by a stairway on the north which ascends to a rectangular antechamber. It seems likely that the walls of the main structure were elevated about three feet above the plaza level outside. It cannot as yet be determined whether the antechamber on the north, which was a rectangular room having an inside dimension of about 15×23 ft., was built up to the full height of a one-story dwelling or

not. This antechamber would appear to have been something of unusual importance, as indicated by the finishing of the walls. The masonry forms a narrow bench on the inside and the room has been finely plastered in what is now a good old ivory tint. It has a solidly packed floor of adobe. There is nothing to indicate how the antechamber was roofed. A massive bench occupies the south side of the chamber from the top of which one may descend into the great circular room. Seven wooden steps formed this stairway. They were partially rotted out and therefore were replaced by new ones intended to duplicate the original as nearly as possible. From the base of the stairway a stone landing extends from which two steps brings one to the floor of the great circular room.



The Antechamber Finished.

In looking at the photograph of this circular chamber, one gains the impression that the wall was pierced by small square windows, at regular intervals apart. However, the wall is not entirely pierced, so these may be spoken of as niches rather than windows. They are twenty-nine in number and average roughly about a foot square. At the base of the massive bench, which averages $3\frac{1}{2}$ to 4 ft. high, is to be seen portions of a smaller bench elevated only a few inches above the floor. This may have originally extended the whole distance around the room, but only fragments of it are left. The main bench is in an almost perfect state of preservation and the walls have required very little repair to put them in condition to last for ages.

On the floor of the circular room are two rectangular pits inclosed in walls of solid masonry. The outer wall of each is more than double the thickness of the inner wall. They were found almost filled with ash and charcoal. Thorough examination of the contents disclosed no bones or other articles that could be identified. Everything that had gone into these fire-boxes had been completely incinerated. The inside dimensions of the pits are roughly $4\frac{1}{2}$ x 8 ft. They were floored with stone laid in adobe. The height of the pit walls above the floor of the main chamber would average about 15 inches. Their average depth was about $3\frac{1}{2}$ ft.

In the floor of the main chamber, plainly seen in the photographs, are



The Great Bowl Excavated. Looking North.

four holes, 26 feet apart, forming an exact square, averaging 4 ft. deep, ranging in diameter from 21 to 46 inches. The largest, which may be seen at the south end of the fire-pit on the left looking toward the stairway, is lined with masonry and floored with a slab of sandstone. The others are floored with broken rock. In these holes rested enormous columns which supported the roof. These probably stood not less than 12 feet high. The base of one of the columns remained in place and is shown in the picture. It was a pine log, 26½ inches in diameter. So far as I know this is the largest timber that has been found in the Chaco buildings. Unfortunately, it is so far decayed that it cannot be preserved.

Between the two fire-vaults stands a

solid mass of masonry slightly more than 5 feet square. It is still 18 inches high and has probably been considerably reduced since the structure fell into ruin. For lack of any better term, it may be spoken of as an altar. Slightly over a foot away from it to the south is a ruined fire-pit, roughly circular, quite shallow and nearly 5 feet in diameter.

Remains of sufficient timbers were found to show that the chamber was roofed, at least in part. Heavy logs rested on the tops of the columns, thus forming a perfect square over the central part of the chamber, which may have remained open to the sky. Smaller logs or vigas extended from these heavy girders to the stone rim. These were probably laid from two to three

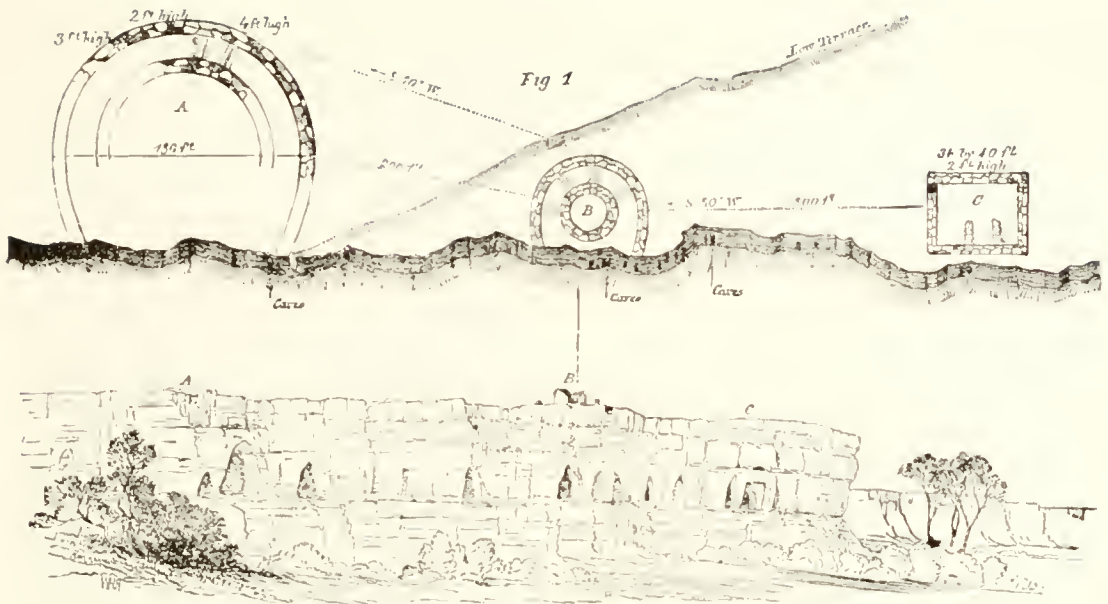


Fig 2.

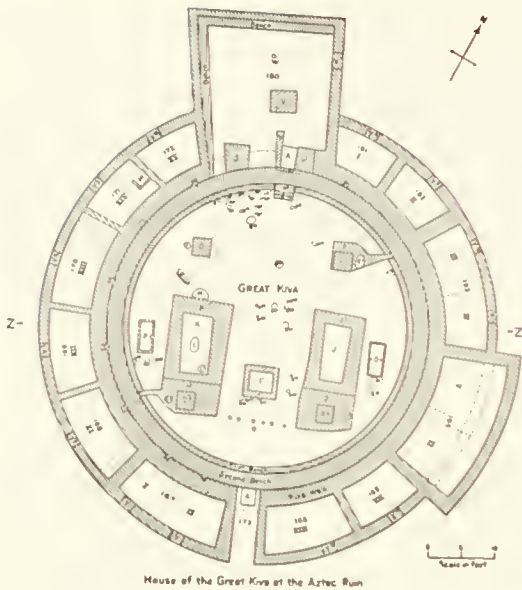
Double Walled Towers on San Juan River. From Report by Wm. H. Holmes, 1876.

feet apart. Lighter poles were laid across these after the manner of some of the ceilings shown in the illustrations of this article. These in turn were covered with slabs of cedar upon which cedar bark was laid and the whole solidly covered with adobe.

We have then uncovered one of the most remarkable structures known to the archaeologist of the Southwest. It is probable that Casa Rinconada, which we propose to excavate in the fall of 1922, will almost exactly duplicate this. It may even be a few inches greater in diameter, and is isolated from any important building. A similar one was excavated in Pueblo Bonito by the Hyde Exploring Expedition and has been re-excavated by the National Geographic Society. Its diameter is about ten feet less than that of the great bowl in Chetro Ketl and it is lacking in other interesting features. Others will probably be found in the towns of the Chaco and in time enough

evidence may turn up to warrant an explanation of their uses. In the absence of any knowledge to the contrary, they have been considered highly specialized kivas. Perhaps for the present it may be permissible to speak of them as the "greater sanctuaries," in order to differentiate them from the kivas of normal type and dimensions. It should be frankly stated, however, that no one could as yet speak authoritatively of their uses. The one herein described has unquestionably been subjected to great heat, not such as would have been caused merely by the burning out of the roof timbers. The pits in the floor are true fire-vaults, the stone lining being thoroughly baked by long continued heat. They are large enough to have served for the roasting of a whole buffalo and they would have served perfectly for the incineration of the dead. The adobe floor of the room from the fire vaults to the wall was in many places thoroughly baked and the

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From Report by Earl H. Morris, 1921.

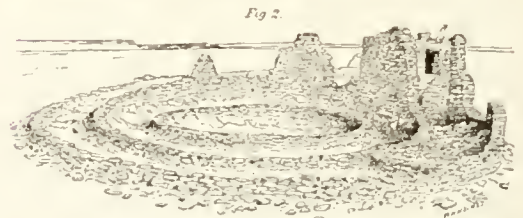
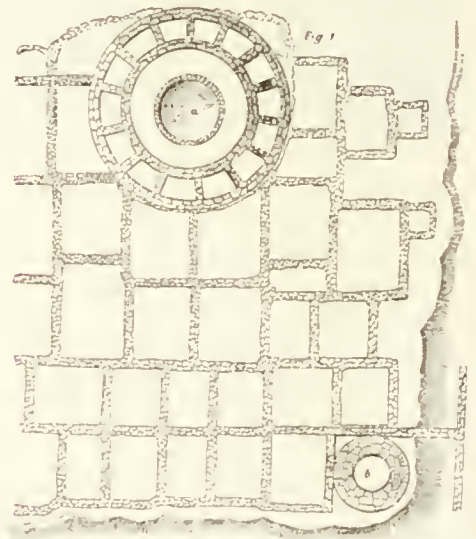
circular walls, especially those of the massive bench and in places the upper zone, were deeply scorched with the heat, even the sandstone under the plaster being browned to a considerable depth below the surface.

SAN JUAN RELATIONS

It seems not unlikely that the structure excavated at Aztec on the San Juan river, by the American Museum of Natural History, is a variant of the type herein described. It has been designated by Mr. Earl Morris, who excavated it, as the House of the Great Kiva. From his report¹ I quote the following paragraphs: "The House of the Great Kiva is essentially circular in form and is composed of two distinct parts; an inner circle, the kiva proper; and an outer circle which is, in reality, a concentric ring of arc-shaped rooms. With reasonable accuracy the building may be likened to an enormous wheel, of which the kiva, though dis-

proportionately large, is the hub, and the spaces between the stubby spokes the rooms of the encircling ring. The hub of the wheel is let down into the earth sufficiently so that the spokes and rim rest upon the last used level of the court, thus making what remains of the kiva subterranean, and the enclosing chambers above ground in the relation shown by the accompanying cross-section.

"The diameter of the kiva at floor level is 41 feet $3\frac{1}{2}$ inches, and 3 feet above the floor, 48 feet $3\frac{1}{2}$ inches. This difference is due to the presence within the bounding wall of two concentric rings of masonry indicated in the ground plan as the first bench and the second bench. The first bench is



Triple-walled Tower on the Mt. Elmo. From Report by Wm. H. Holmes, 1876.

¹Anthropological Papers of the American Museum of Natural History, Vol. XXVI, Part 2 (1921).

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Base of Great Column.

one foot in width. Because of the unevenness of the floor along its eastern are, this bench lies entirely beneath the former, while at the west side 6 inches of it are visible. The second bench averages 2 feet 6 inches in width, and 1 foot 6 inches in height. Both benches, though somewhat irregular, are continuous, being broken by no niches or recesses whatsoever. The kiva wall varies somewhat from 2 feet 6 inches in thickness and stands to a height of 7 feet 8 inches."

Reference to the accompanying cut shows striking points of resemblance to the Chettro Ketl structure. It is considerably smaller in size but has the feature not yet found in the Chaco Canyon ruins of small peripheral chambers encircling the central room. The Aztec structure therefore seems to

be nearer related to what Mr. William H. Holmes described in 1876¹ as double-walled and triple-walled towers. Note the similarity in these ground plans. One of those described by Mr. Holmes seems to have been of enormous size, 136 ft. in diameter, almost triple the diameter of the one at Aztec, and double the one at Chettro Ketl; but little seems to have remained, even at that early date, of the building described. I quote from his report: "The small tower *b* is situated on the brink of the cliff, directly above one of the principal groups of cave-houses. It is neatly built of stone, which, although not hewn, is so carefully chosen and adjusted to the curve that the wall is quite regular. The wall is 18 inches thick and from 2 to 6 feet in height.

"Long lines of debris, radiating from all sides, indicate that it has been much higher, and has but recently fallen. This tower is enclosed by a wall, also circular in form, but open toward the cliff, as seen in the drawing; the ends projecting forward and irregular and broken as if portions had fallen. Its construction is like that of the inner wall, but the height is not more than 3 feet at any point. The diameter of the inner circle is 12 feet, that of the outer 22 feet; the distance, therefore, between the walls is a little less than 4 feet. In this space there are indications of partition walls that have originally divided it into a number of apartments.

"About one hundred and fifty yards to the southwest of this ruin are the remains of another similar structure. It has been, however, on a much grander scale. The walls are 26 inches thick, and indicate a diameter in the outer wall of about 140 feet. They are not above 4 feet high at any point, and

¹Report on the Ancient Ruins of Southwestern Colorado (1875-1876), U. S. Geological Survey.

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Stairway to the Antechamber.

in the parts toward the cliff can only be traced by a low ridge of earth. The remaining fragments of wall are at the remoter parts of the circles, and are in every respect like the walls already described. The inner wall, which can be traced but a short distance, is $8\frac{1}{2}$ feet from the outer, and has been connected by partition walls, as in the other case.

"The first impression given by this curious enclosure is that it was designed for a 'corral,' and used for the protection of herds of domestic animals; but since these people are not known to have possessed domestic animals, and when we further consider that enclosures of pickets would have served this purpose as well as such a massive and extraordinary structure, we can hardly avoid assigning it to some other

use, which use, doubtless similar to that of the smaller tower, is very naturally suggested by its location and construction. That they both belonged to the community of cave-dwellers, and served as their fortresses, council chambers, and places of worship, would seem to be natural and reasonable inferences."

Further on, describing a triple-walled tower, he says:

"The group partially illustrated in this plate is situated on a low bench within a mile of the main McElmo, and near a dry wash that enters that stream from the south. It seems to have been a compact village or community-dwelling, consisting of two circular buildings and a great number of rectangular apartments. The circular structures or towers have been built, in the usual manner, of roughly hewn stone, and rank among the very best specimens of this ancient architecture. The great tower is especially noticeable on account of the occurrence of a third wall, as seen in the drawing and in the plan at *a*. In dimensions it is almost identical with the great tower of the Rio Mancos. The walls are traceable nearly all the way round, and the space between the two outer ones, which is about 5 feet in width, contains fourteen apartments or cells. The walls about one of these cells are still standing to the height of 12 feet; but the interior cannot be examined on account of the rubbish which fills it to the top. No openings are noticeable in the circular walls, but door-ways seem to have been made to communicate between the apartments; one is preserved at *d*. The inner wall has not been as high or strong as the others, and has served simply to enclose the estufa."

A fruitful field still remains in the study of these circular structures of the Southwest. The lesser form still re-

ART AND ARCHAEOLOGY

mainly in use among the Pueblos, in some cases almost wholly subterranean but usually partly above ground. Almost every Indian town has these sanctuaries still in use and so well understood are they that little is left to conjecture. But the "greater sanctuaries," if we may so call them, have no place among the Pueblos of the present day.

THE MENACE OF THE CLIFFS

Aside from the excavations of 1921 observations were extended to the general archaeological conditions of the Canyon. The remains of the fine stairway shown in the illustration are to be seen just back of Chetro Ketl. This appears to have been the main trail to the mesa top and probably toward the mountains to the northeast. Several photographs are shown for the purpose of further illustrating the conjecture published last year that one cause of the abandonment of the Chaco Canyon towns was the menace of the falling masses of rock from the adjacent cliffs. Referring to the illustrations of the cliff just back of Pueblo Bonito it will be seen that this enormous mass of rock actually tilts forward at the present time. It is detached from the ledge back of it by a crevice through which one can easily pass. One picture shows the horizontal crack formed by the tilting forward of the enormous balanced rock, another shows that the comparatively soft stratum at the base is being crushed by the vast weight above. It is safe to predict that at some time in the future these thousands of tons of sandstone will topple forward. When that occurs there will probably be little left of Pueblo Bonito. Let us hope that some thousands of years will elapse before this catastrophe will occur. A typical illustration is



Grand Stairway from Chetro Ketl to the Mesa.

inserted showing the progress that has been made in the study of ceiling construction in Chetro Ketl and Pueblo Bonito.

ANCIENT IRRIGATION

A word should be said here with reference to the irrigating enterprises of the Chacones. The best preserved works in the canyon are at Una Vida, three miles above Pueblo Bonito, and those belonging to the pueblo of Pecos Blanco, three miles below Bonito. Near Una Vida, which is situated against the north wall of the canyon, a



A typical Chaco Canyon Ceiling.

reservoir and system of ditches is discernible. Peñasco Blanco is situated on top of the mesa south of the canyon. Its fields lay in the bottom north of the Pueblo. No great area was cultivated and it is difficult to understand how such a sea of sand could ever have produced sustenance for such a large community. The reservoir was built in a bed of sand where seepage would have been so great as to render it nearly useless. This was overcome, at least partially, by lining the bottom with clay and slabs of stone. This clay when indurated formed a moderately good cement and rendered the reservoir fairly effective. The waters from the main channel of the Chaco were diverted by means of a weir and conducted to the reservoir. Seepage in the

weir was overcome by the same method as in the reservoir.

Kin Klizhin is a small ruin on the mesa between seven and eight miles southwest of Pueblo Bonito. Here are fairly well preserved irrigation works. The pueblo stands on a sandy hill. About an eighth of a mile away is a broad wash and in this are remains of a stone dam. On the east side is a waste-way cut through the solid rock. The reservoir was large enough to impound a meager supply of water for the irrigation of the fields cultivated by the pueblo. These consisted of possibly two hundred acres. The ditch which conducted the water from the reservoir to the fields is filled with sand but plainly discernible.

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The best example of irrigation works in the entire Chaco system is that at Kin Biniola. This ruin is about fifteen miles southwest of Pueblo Bonito. The ruin is in the basin of a wash of the same name which is tributary to Chaco Canyon. The valley is here quite broad and on the eastern side is limited by a low mesa, at the base of which stand the ruins of the pueblo. The wash is about a third of a mile to the west. South of the ruins is a large natural depression, which was made to serve as a reservoir for the flood waters diverted from the wash. A ditch fully two miles long conducted the water from this lake to the fields, which were quite extensive. The ditch is carried around the mesa and along a series of sand hills on a fairly uniform grade. It was mainly earthwork, but whenever necessary the lower border was reinforced with retaining walls of stone, portions of which still remain in place.

At Kin Yaah, a small ruin thirty miles south of Chaco Canyon, there are vestiges of an irrigation system. This ruin is situated on an open plain, surrounded by a large area of irrigable land. The works consist of two reservoirs and a canal 25 ft. to 30 ft. wide and in places 3 ft. or 4 ft. deep.

Representations made to the Department of the Interior that errors in the early surveys of that region made it impossible to accurately locate any of the ruined towns of the Chaco, all of which were included in the proclamation of President Roosevelt in 1907, creating the Chaco Canyon National Monument, led the Department to order a re-survey of the entire district. This was done by the General Land Office during the summer of 1921. The result was rather disturbing. Only the following towns are found to be on Government land and therefore under the protection of the "Preservation of Antiquities Act": Pueblo Pintado, Wijiji, Chettro Keti, Pueblo Bonito, Pueblo del Arroyo, Tsin Kletsin, Pueblo Alto, part of Peñasco Blanco and Kin Biniola. Towns that fall outside the public domain and are therefore unprotected, except as private owners may be interested, are: Una Vida, Hongo Pavi, Casa Rinconada, Casa Chiquita, Kin Kletso, part of Peñasco Blanco and Kin Klizhin. The School is making an effort to secure relinquishments from private owners so that the entire group may be preserved.

*School of American Research,
Santa Fe, New Mexico.*

AN INDIAN BURIAL MOUND

By E. B. Cook

The sculptured buttes cut cameo-wise
Against the bold blue of the skies,
Above his grave.

No catafalque, no lordly marble tomb;
But,—in his native hill side carved,—a room
His bones to save.

The tomb profaned, simple would show his needs;
A shard or two, a strand of turquoise beads
The spirits crave.

Here ruled his tribe before we bade them go.
Here buffalo and deer paid tribute to his bow;
Here lies a brave!

A NAVAHO FOLK TALE OF PUEBLO BONITO

By LULU WADE WETHERILL and BYRON CUMMINGS

FOR many years the great community house in Chaco Canyon known as Pueblo Bonito has attracted the attention of the traveler who strayed that way and has been of great interest to students who are trying to trace the development of the early American tribes. With the undertaking of more definite investigation of the ruins of the region and the further excavation and study of this great pueblo, interest is widened and quickened.

For many, many generations the Ushinnie clan of the Navaho has handed down its legendary history. A part of the story as told by several of their oldest and most influential medicine men is a tale of primitive romance and social custom that throws some light upon the character of the ancient people of the Navaho Desert.

The abandonment of the village, which now lies in ruins near Aztec, New Mexico, was in Navaho legendry caused by a drouth of twelve years' duration, which compelled the people to move in search of new fields. They went in small bands to every place in the country where there might be sufficient moisture to raise enough food to maintain life until such a time as the gods might see fit to give them rain again.

After a number of years of suffering—twelve the legend goes—they were settled in different places throughout the country, and the rains came and they began to prosper and increase. A few of the clans had moved to Chaco Canyon where they built Pueblo Bonito and many other villages that now lie in ruins. Most of these were the dif-

ferent branches of the Ushinnies, or Salt clan, called collectively Nastashie. This name was given them from the style of their shirts. These were made with a band of a different weave around the waist and chest and across the shoulders. These shirts were of black, but after the coming of the Spaniards, the bands at the waist, chest and across the shoulders were made of bayetta, if it were possible to get it.

After the rains came, they grew very prosperous, having large crops and accumulating a great many jewels of turquoise, shell and jet. It was the custom to have in the principal village of a group, which in this case was Pueblo Bonito, a girl who was kept as the wife of the Sun and was called Do-be-det-clod. From birth until death she never saw the light of day nor was she ever seen by the men of the villages except by her father or the medicine man who was present at her birth. This girl was always the daughter of a woman of the Beaver clan who was married to a man of the Alligator clan. These two clans were aristocrats and of much higher intelligence than the others. They were much lighter in complexion and their hair brown instead of black like the other people. For this reason, the wife of the Sun was chosen from these clans.

When the wife of the Sun was within fifteen to eighteen years of the time when she would be expected to die and in time that another girl might grow to womanhood before this event, a child was chosen to take her place. The births were carefully watched. If a birth occurred at sunset or sunrise, and a sunbeam fell across the face of

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the babe the child, if a girl, was chosen for the wife of the Sun; if a boy, he was raised to a high position in the village. If the child was a girl, she was at once painted black, as a symbol of the dark, and yellow streaks were painted down her face and breast. Prayers were said over her, chants sung and ceremonies held four days in the room where the wife of the Sun lived. The ceremonies were performed by the medicine women of the village. The people of the villages held a great feast of thanksgiving, that one wife of the sun was still living when another was born, for should the wife of the sun die before another was ready to take her place, some terrible calamity would happen to them. After the four days of ceremony, the child was left with two young women as attendants, who stayed with her all the time to care for her wants. When old enough, she was trained by the wife of the Sun to take her place when the time came for her to go home.

The village of Pueblo Bonito, or Ysa-be-ad-ne-i, had a very beautiful girl growing up to be the wife of the Sun. As she became older the gods seemed to smile on the villages more and more, until there came among them a man from the south, from somewhere near the present village of Acoma or Laguna. This man was a great gambler and he told the people that they could not win any kind of game from him for his great grandmother had taught him a ceremony which he had successfully performed. She had told him to take some of the pollen of the Nas-shoie-docleas-e-nutto, some corn pollen and pollen of other plants to the hole of the chameleon, lie down in front of the hole and draw a straight line with the pollen, place some of it in his hand, palm upward, at the end

of the line and chant four songs. As he sang the chameleon would come from his hole, and eat the pollen, following the line till he reached the man's hand. If he did not move while the chameleon was out and while he was singing, he would always win, but that if he should move or forget any of the songs, he would lose all he had. He told them that it was considered very risky, but that he had carried it to a successful completion.

The people found that this man's name was Utsos Docleas, or Blue Feather, from a long blue feather which he wore and which his family had brought from the far south. Because he had roamed about so much, and since the people did not know his family history, they classed him with the Butterfly clan, of which there were a great many at Pueblo Bonito. Blue Feather won steadily the games that he had taught the men of the village and then turned to learning their games.

The people had a task which they used several times a year to test the strength of the men. A post was set deep into the ground, and the young man who could push it over with the least effort was the leader of the dances until someone appeared who could push over the post with less effort or without as many trials. Blue Feather played and won the games, but would not take the test of strength, although they asked him to do so every time they held the test. He continued to win at all the other games until the people commenced to call him No-el-pee-ic, or the winner.

The old men tried to stop the gambling, as this stranger was winning everything the boys and young men had, even to their robes; but could do nothing with them. The old men then

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noticed that the younger men were beginning to act very strangely at times, but thought it was due to lack of sleep. Soon they gambled all the time and would not do the work that was necessary. The old men began to investigate and found that this stranger had taught them to chew a gum, obtained from a plant which grew about the country and had something of the effect of opium or alcohol. The old men thought they would try some of this weed and they too soon became addicted to it and began to gamble with the rest of the men. This was what the stranger wanted. He now won one village after another, then he won the wives, sisters and daughters of them all; and as he had won all the people, he was ruler. But still he could not be leader in the dances as he would not take the test of strength.

One fête day he said he would set the posts for the test, which they allowed him to do. He set one very strong cedar post and one very large but worm-eaten pinon. He then said he would take the first test as he was the ruler and had never taken it. When the hour came for the test he was the first one ready and walked to the largest post and putting his shoulder against it with very little effort pushed it over. The people were greatly surprised at his great strength and some of them said there must be something wrong and went and examined it; but they could find nothing wrong with it as he had been clever enough to put pitch in the worm holes, which made it look stronger than ever.

Now he was ruler indeed. He sent a runner to his home in the south to bring his family to live with him in one of the villages. His father and his sister and her family came. A year later his brother and his twin sisters

came. One of these sisters was a great weaver. There was no one who could weave or embroider as she could. She wove cloth, which the Navaho say looked like frost on the trees in winter, with deer and other animals worked in it. She had learned this art from her mother and grandmother. This skill and her great beauty made her much sought after among the women and young men of the village, so she and her brother were indeed rulers.

Noelpeeie would not allow the villagers to have much of the blue gum, just enough to keep them under control, and the village began to prosper again. Things went well for a few years and then the people began to grow dissatisfied with Noelpeeie's rule and to enquire who this stranger was that had come among them and won them by no fair means. They finally decided on sending out runners to the neighboring villages. These runners started south, traveling for several days until they reached the village of Tsa-nal-swean near the present villages of Acoma or Laguna, and here they learned the story of Blue Feather.

THE STORY OF BLUE FEATHER

Many years ago Shawn-be-clole-uskee (Sunbeam boy) with several other men left the village of Toh Dissos (Glistening Water) on a trading expedition. This village was situated by a lake of rainbow colors some thirty-eight days' journey to the south. He left his family, which consisted of his mother, Lut-tah-hot-te, who lived at the point of the lake; his father, his sister, Utsos-ba-bagon (girl with a house made of feather blankets); and his brother, Encleas-yoe-el-issie (boy with the shoes beaded with jewels). When he had been gone for several months, his father became ill and was

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not expected to live. The mother sent his younger brother and sister out to bear him the news of his father's illness.

Some of the trading party had turned back from the village of Blackwater. This lay twenty-five days' journey to the north. Knowing this much of their brother's route, the two young people started on their twenty-five days' journey. Reaching Toh-Klizhin (Black Water) they found that their brother had gone to the village of Toh Klitso (Yellow Water), which lay nearly as far south as Toh Dissos and far to the west. While resting here, some traders came from Toh Klitso and they learned from them that their brother was at Toh Klitso and was married. The brother and sister had planned to go to Toh Klitso, but they were very tired, and having learned that their brother was married, they tarried for some time, seeing a great deal of the people of Toh Klizhin and the traders from Toh Klitso.

Utsoas-ba-bagon fell in love with one of the men of this trading group from Toh Klitso, a member of the Spider Clan, who returned her love and asked her to marry him. This she could not do without the consent of her mother. The brother and sister still tarried at Toh Klizhin until one day, to their surprise, their mother came, bearing the news of their father's death, which happened the day after they had left their village. After waiting many months for their return, she had joined a party of traders and followed them. The mother saw the attachment which had grown between Utsoas-ba-bagon and the man from Toh Klitso and gave her consent to the marriage. She and her son started on in their search for the older brother. Arriving at Toh Klitso, they found that their son had lost his wife and had gone on to another

village, Toh Denee (Gurgling Springs), which lay to the south and west of Toh Klitso. They went to Toh Denee and arriving there found that he had gone on to the village of Toh Hie Kan (Springs under the Rocks), a short distance from the ocean. They also learned from some travelers that the son and brother had again married and taken up his abode with the villagers. Learning this, the mother became discouraged and started back to Toh Dissos, intending to take her children with her. When she arrived at Toh Klizhin, after an absence of nearly nine years, she found that her daughter had two children, one Nut-Claie, a hermaphrodite, about eight years of age, and the other a girl of about seven, called How-how-tillie, because her hair grew very fast and was like the silk of the corn. The mother tried to get her daughter to go back with her to their home at Toh Dissos, but her husband and his people wanted her to return with them to their home at Toh Klitso. Not being able to agree, they all finally decided to go on to a place further north, called Tsa-nil-tsin. Here they built their home. But the mother was not satisfied. She went back to her home at Toh Dissos, but could not stand it away from her children. So she returned to Toh Klizhin, but was not satisfied there, as she still longed for her daughter. She finally went to her daughter at Tsa-nil-tsin, where she saw her grandchildren grow up. She taught them the arts of weaving and embroidery, in which she was very skilled and saw her grand-daughter grow up and marry a man of the Butterfly clan. This girl gave birth to four children, the first a girl, the second a boy and the third and fourth a pair of twins. The son grew to be a man of strong personality and a lucky gambler. He decided

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to go out and win the world and it was he that came to Pueblo Bonito as a stranger.

After the runners had learned all that the people of Tsa-ni-tsin could tell them, they returned to their own people and told them what they had learned.

During the few years of prosperity following Noelpeeie's winning of the villages, he tried to curb the use of the blue gum which he had introduced, but did not make much headway and became addicted to the habit himself. He soon came to the point where he did not care what became of himself or the people whose ruler he was. Relieved of the restraint that he had exerted over them, the people went from bad to worse. The men gambled all the time. They did not take care of their corn fields nor did they perform any of their religious ceremonies. Then what they considered the worst of all befell them.

Do-bedet-clod was accustomed to go out after night-fall for exercise. One night while out for a walk with her attendants Noelpeeie saw her and determined to take her for his wife. The people tried to talk him out of it, but did not succeed. He said that she already belonged to him as he had won her with all the village.

From now on they began to suffer. An early frost came and their corn did not mature. As they did not have the usual amount stored away they were exceedingly hungry before spring came, and the dissatisfaction grew. Spring came; there was no rain and again they had no crops. Things came to such a state that the people arose and decided to banish Noelpeeie and return

Do-bedet-clod, the wife of the Sun, to the room from which she had been taken. He was banished and held prisoner at a place called Talth-nah-zin, about eighteen miles from Pueblo Bonito. The people now tried to resume their religious ceremonies, but a great deal had been forgotten. Most of the old men had died from starvation and the effects of the terrible habit they had formed, and many of the old ceremonies, medicines and chants were lost forever. Things finally grew so bad that they decided to remove what they considered the cause of their downfall. They killed Noelpeeie and buried him at the base of a large rock. After the burial they swore never to imitate him in any manner and from that day on never wore feathers in their hair. Conditions now had become such that they were compelled to move from Chaco Canyon. They sent runners out to find new fields and settled at or near Zuni.

Thus there lingers in the memory of the old men of the Ushinnie Clan this story of their ancestors and the sad misfortunes that befell them in the period of their history made in Chaco Canyon. Tradition further relates that this bridal chamber, the home of the Bride of the Sun, was highly decorated with the symbols of their religion. It is said that a room of such description containing many pieces of beautiful pottery was found in Pueblo Bonito some years ago. Recently there was reported the finding of a similar room in the ruin at Aztec from whence, this story declares, the people of Chaco Canyon came.

University of Arizona.

THE SCIENTIFIC ESTHETIC OF THE REDMAN¹

By MARSDEN HARTLEY

II.

The Fiesta of San Geronimo at Taos

WHAT San Geronimo has to do with our American Indian will never be quite clear, and we shall never be able to reconcile the dance with the confessional. It is, however, San Geronimo day among the Pueblo Indians of Taos. In this pueblo they are said to elect their new governor each year by means of the foot-race, an ancient institution prevailing at least in this tribe. There is as I have said a something irrelevant and incongruous in the catholic adherence among these original people. We can not imagine them on their knees asking for absolution. It is not thinkable. It is then a far cry from the celebration of high mass in the little mission church, quaint enough in appearance both as to exterior and interior. We can associate it naturally with the Mexicans, for that is their racial survival, and with the Penitentes also can we find flagellation and earlier human crucifixion somehow attachable. But it is a sophistication that has nothing whatever to do with the redman, or with the inner response of these once so free people. They had larger views to impose upon themselves, they had the sun to sign themselves to, and their ethics and morality as well as their spiritual conceptions have been too highly evolved to make such compromises. It is a something super-imposed, certainly. You are conscious of that when you enter the little homes of the Indians in the pueblo, and only if you are somehow friendly with them,

and you observe on their clean white walls the chromos of Christ and Mary bought at the general store, hanging askew on the walls, along with the photos of their families, and proud pictures of their sons in football clothes, indications of school life away from home. If you see them daily and note a certain calm, a mystical communion with the elements as deified by them in various handsome forms, you find the almost humorous discrepancy between the natural religion which is their own invention, and that of the penitente for example. But the picture of the morning changed with the placing of the effigy of the Virgin on the high throne improvised for the occasion, to which she was brought in stately procession from the church after mass, painted with hues hardly discreet in a of lady her origin.

Immediately there was ushered in to the sunlight the more insistent and decorative aspect of the day. There came the parade of the racers of the pueblo this side of the little river, twenty or more of them, strong muscular bodies, fine specimens of manly vigor, superbly painted in earth hues of deep Indian red, pale ochrous yellow, light brown and soft tawny pink, some of them from the knees down tinted with stone grey, and touched now and then with tints of sinister blue. About their loins were draped cloths of various tones, and upon their feet the usual beaded moccasins, the which they shed and piled in a heap when the starter appeared, while along their thighs and arms and breasts were placed at intervals in design, small feathers from the eagle's breast, and their shiny blueblack

¹For Part I see ART AND ARCHAEOLOGY, XIII, No. 3, p. 103, (March, 1922).

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heads were sprinkled with eagle's down and the coils of their hair wound with coloured bands, or now and then with strips of mink fur. It was a handsome scene for remembrance, this splendid array of bodies and intelligent decoration, so in keeping with their own idea of life, their own fascinating notion of rhythm and of form.

You were impressed at once with their fine estheticism, and the notable athleticism of the men and boys, so strong of muscle and of sinew, and the running proved still further the exceptional skill of them. They ran with the agility and the rapidity of panthers and all of the grace of the shapely animal in the race. They are tense men of brawn and terrific energy. Beside the visiting Apaches, who are mostly tall men of a much more nomadic appearance, these Pueblo Indians seem soft and round and are by nature more the domestic, agricultural type. They train themselves from year to year, and are kept meanwhile in trim by their agricultural pursuits. The religion of confession and absolution is replaced with a more convincing religion of the body. They keep their bodies in the key of life around them, these high mountains and high plains, clear sunlight and wide skies. They are among the most normal in health, and show signs of the strict morality and ethics which they impose upon themselves, evolved out of their own history. They did not have perhaps the appearance of monoliths against the morning sky with delicately chiseled profiles as has the Apache, with his sombrero towering above him like an eastern minaret, and you get the oriental touch in the Taos Indians through the white blanket which they affect in all weather, covering themselves to the eyes in the manner of orientals. You can find remarkable

correspondence among the Indians to almost exact copying of carved Chinese idols for instance, the little wise men who sit pondering on the immensities appearing in the very old men of the tribe who sit in the sun and expose their worn ribs to the warmth, to the young Egyptian god, or the Assyrian warrior with his so virile physique so equal to the stress of battle and the rigours of the hunt.

It was a day among the splendors of an old time, the perpetuation of customs of two thousand years, and even more probably. Then it was probably more the living custom, and now in spite of its reality, you feel the quality of tradition paramount. It is the Indian's only means of holding to his so vanishing racial outline. There is no other hope for him. He is now one of the spectacles of the earth, and though I know the older dignitaries of the tribe resent the alien intrusion of the white with the same persistence, and teach with all the force of their being the importance of remaining true to the tenets and customs of their so dignified and haughty race, there is, as there is sure to be, a lessening of interest in the younger men who through influences around them are finding it easier to succumb to the systems and modes of white men, some of them alas, not so "white" as they might be; but all these various influences are forgotten in the spectacle of the race. There was the splendid tensility of life in the scene of the long row of strong nude bodies painted with animal and bird-like tones, and as you stood watching the starter brushing the thighs of each runner with a long feather from an eagle's wing to give him speed, you had another kind of physical and mystical splendour for your eye that you would find nowhere else in the world, or cer-

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tainly nowhere outside the life of primitive peoples. There is a something more inspiring in this elemental symbology. You, if you are impressed, expect the corn to grow after the invocations of the corn dance, and you expect speed from the runner whose head is crowned with eagle down, and whose thighs are brushed with eagle's wings. It is a language that is near to nature.

The Indian race in the morning, then, and the foolery of the chifonetes in the afternoon, with a single demonstration of pole climbing, formed the ceremonies of the Fiesta of San Geronimo among the Indians. In the chifonetes, you have the example of tribal gift for and appreciation of humour. It is said to be and singularly, the most sacred among the various expressions of these people, and is the one they do not allow photographed. It is likewise said to be a method invented by the tribe to console its members with jollity in case of calamity, such as drought for example. These several, or actually, five men heavily painted in black and white, nude but for the loin cloth to represent the comic spirit, proceed to perform antics of such a nature as to inspire laughter and merriment among their people, and they are certainly grotesquely humorous enough to amuse anyone with a sense of humour. They were certainly both from the comic and the esthetic point of view successful, for it was mastery in expression on both ways, and a fine knowledge of elemental painting was shown, as well as an excellent sense of gesture and interpretation. They have cultivated to a very high degree their own conception of rhythm and of pantomimic gesture, and of bodily grace as well. It is of the latter one may really call them masters.

You will go far to find a better sense

of original rhythms than is displayed by the redman. He is unquestionably one of the finest dancers of history, and this can be confirmed at once by the eye. They are all rhythmists of the first order, and it is doubtless this that gives them their own specific poise, their own peculiar calm and gentleness. They are physically co-ordinated and countenance no other energies than their own. They are a pronounced contrast to their Mexican neighbors who, with their cross-ridden religious fanaticism, have tortured themselves out of countenance. You find the Indian face together, you find the Mexican face awry. Something vastly different is happening to these two types of men in the same land under the same sky. It is not easy to get hold of tribal significances for they teach nothing to the stranger, and their language is, for all I can gather, entirely spoken, and the history of the tribe is likewise never written.

It is considered so "white" to admire the redman in some parts of this section of the country, and yet something is surely to be said for his mystical esthetics, if not always for his ethics. He may be said to hold too fiercely to the barbaric notion of these, and his propensity for appropriation without regard to ownership are at least egotistically expressive if not morally inspiring. It is as artist I want to admire the redman for he is a genuine expressor and inventor. He speaks no other tongue than his own among his own people, and keeps his consciousness clear of outer influence mostly. I think of him as the first among the dancers of the world. He knows the beauty of bodily gesture. He takes his place with the acrobats for his conception of muscular melody.

Santa Fe, New Mexico.

RECENT ARCHAEOLOGICAL DISCOVERIES IN TENNESSEE

By WILLIAM EDWARD MYER

Author of "Remains of Primitive Man in Cumberland Valley, Tenn."

RECENT archaeological discoveries made by the author in Tennessee show that state to have within its borders some of the most important and interesting remains left by stone age man in the United States. Very little has hitherto been known about some of these great ruins. Amongst these great and almost unknown remains may be cited the ruins of the city of Cisco, the Great Mound Group on Harpeth River, and the fortress at the junction of Harpeth and Cumberland Rivers.

✧ *City of Cisco*

It is hard to realize that in the State of Tennessee ruins of a great ancient walled city with outer defenses measuring fully six miles in length, with elaborate outer and inner citadels, with 35 mounds of various sizes, should have remained almost unknown beyond the bare fact that near the little railroad station of Pinson, in Madison County, there were some mounds and inclosures.

The author visited this site in 1916. He found in the thickets and swamps and woodlands along the waters of the south fork of Forked Deer River, in Madison and Chester Counties, the remains of an ancient fortified city together with its outlying towns and settlements. This ancient city and its adjoining towns were so close together that doubtless their cultivated fields and small isolated truck patches formed a more or less continuous cultivated site for a distance of about 12 miles.

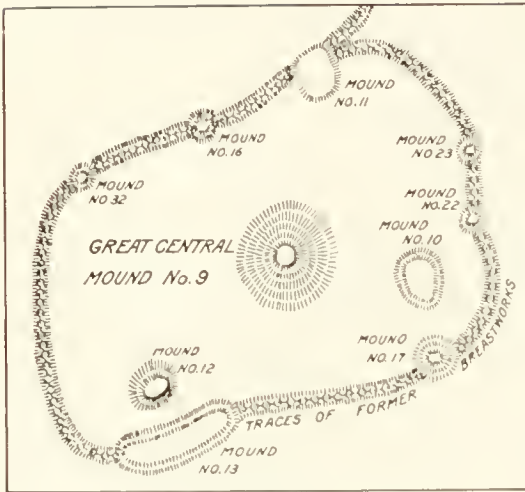
The remains of the city of Cisco, as

they appear today, are shown on the map (fig. No. 1).

This map is from a careful survey made by the author's expedition. This great city extends along the high banks (locally called bluffs) of the Forked Deer River for a distance of 2½ miles. It was probably defended on the river side by a continuous line of wooden palisades along the edge of the high banks. Further protection on this side was given by the river itself, and also by the great swamp extending the full length of the town on the opposite shore of the river. On the land side there was a long line of earthen walls surmounted by wooden palisades. The total length of the outer defenses was a little over 6 miles. The walls of the inner citadel and the other inner defenses add five-sixths of a mile to this total. The dotted lines on the map show where some of the earthen embankments have been destroyed in recent years by cultivation; but we were fortunate in finding several old inhabitants who remembered their exact location and appearance. In the undisturbed woodlands and thickets the original earthen embankments still remain. Of course all traces of the wooden palisades have long since disappeared.

There are now 35 mounds in this city. These range from very low rises, not over 1 foot in height, to the great mound in the inner citadel. This great mound is 73 feet high; its base 300 feet x 370 feet; and its flat summit 38 feet x 60 feet. It contains 92,300 cubic

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DETAIL OF INNER CITADEL

Fig. 2. City of Cisco, Citadel.

yards of earth. This mound is about sixth in size among the great mounds of the United States. It commands a view of the surrounding country for many miles in every direction. At one time it probably had the great house of the king upon its summit. Several of these mounds are very large, being from one-third to one-fourth the size of this great central mound. These large mounds were placed at strategic points in every quarter of the city.

Mound No. 30, just beyond the line of walls of the eastern citadel, stands on the summit of the high river bank. It was probably devoted to sacred ceremonial purposes and supported some sacred building. It appears to somewhat resemble a bird with outstretched wings. The thunder bird and other sacred birds played an important rôle in the religious rites of stone-age man in the Southern states.

There is abundant evidence showing this city was the central city and capital of a large region; that it had a population of several thousand, and was built by some conqueror-king. This great fortified city was occupied only for a

short time after it was completed. Then the conqueror-king was overthrown. His stronghold was taken and destroyed. It was left desolate and never afterward occupied.

Limited space prevents giving more details of these great ruins.

Ancient Trails Leading from City of Cisco

The author discovered an ancient trail which led from the city of Cisco in a southwestern direction to another old fortified town near Bolivar, Tenn. At the Bolivar town the old trail forked. One prong led westward to the old Indian crossing of the Mississippi River at the mouth of Wolf River, in what is now Memphis. From this Memphis crossing the trail led to the ancient Indian towns in Arkansas and the Southwest. The other prong led from Bolivar town to the southward, along Pontotoc Ridge, to the ancient Indian town of Pontotoc, near the present white town of Pontotoc, Miss. From Pontotoc it led via Columbus, Miss., down the higher lands west of the Tombigbee River, to the ancient towns around Mobile Bay. From the city of Cisco another trail led eastward, crossing the Tennessee River near the present Johnsonville, from thence on to the Great Mound Group on Harpeth River at mouth of Dog Creek, thence to the ancient towns around Nashville.

Fortress at Mouth of Harpeth River

In February, 1920, the author discovered a hitherto unknown Indian citadel on the summit of the tall, long, narrow, double-faced precipitous bluff on the point of land between the Harpeth and Cumberland Rivers at their junction in Cheatham County, Tenn. This natural fortress extended along the summit of this thin double-



Fig. 3. Sketch of Great Central Mound. Height 72 feet. Base 370 ft. x 300 ft. Top 60 ft. x 50 ft

faced bluff or promontory for a distance of 3,110 feet. The Harpeth River side of the fortress is shown in fig. 4. The Cumberland side is very similar. This fortress-bluff is from 150 to 200 feet in height. It can be scaled at very few places, and at these places only with great difficulty. These few places of possible ascent were protected by breastworks and palisades. The narrow ridge-like summit is only from 20 feet to 170 feet in width. It bears several mounds and embankments at strategic points along its summit. For man armed only with stone-age weapons, this fortress was nearly impregnable. It was the fortress and central place of refuge for a line of scattered settlements which extended some six miles up and five miles down the Cumberland River and four miles up the Harpeth. At the first sign of danger all the inhabitants of these unprotected settlements could be safe within the fortress in less than an hour.

The people who occupied this fortress and the nearby settlements are shrouded in mystery. Their pottery, pipes, and some of their other relics are somewhat different from any found in Tennessee or elsewhere in the United States. The working out of their lost story offers a most tempting field to archaeologists.

Great Mound Group at Mouth of Dog Creek

So far as the author has been able to learn, fig. 5 is the first photograph ever published of the Great Mound on Harpeth River at the mouth of Dog Creek, in Cheatham County, Tenn. This enormous earthwork belongs to the Great Mound Group which covers portions of two bends of the Harpeth River. These two bends are about two miles apart. The remains of an ancient roadway connecting them can still be plainly seen.

This Great Mound with its wide earthen platforms caps a tall hill in



Fig. 4. A photograph showing only one-sixth of the Harpeth River side of fortress at junction of Harpeth and Cumberland Rivers, Cheatham Co., Tennessee.



Fig. 5. Great Mound on Harpeth River at mouth of Dog Creek, Cheatham Co., Tennessee.

the upstream end of this widely extended town. A portion of the hill has been artificially shaped in order to bring out in greater prominence the earthworks and former buildings on its summit. This artificially shaped portion of the hill does not appear in the photograph. Surrounding these earthworks on the summit are the ruins of a large edifice and a reservoir and a number of other important remains.

The downstream portion of this important town lies in the river bend known locally as Mound Bottom, because the entire 50 acres of this bend of the river is taken up with large mounds. Some of these are shown in fig. 6.

These photographs can not bring out the real magnitude of these mounds. Recalling that this small photograph

shows a considerable portion of the 50-acre bend will aid the reader in grasping the true size of these mounds. It is well known to photographers that no photograph will bring out the true appearance of great earthworks. This is due largely to "the undue exaggeration of the foreground."

Nos. 2, 4, 5 and 6 are large mounds. No. 1 is a wide artificial earthen platform adjoining Mound No. 2. No. 7 is a stone-slab-coffin cemetery. This Mound Bottom portion of the old town was formerly surrounded by an ancient palisaded wall with towers every 40 paces. These palisaded walls probably closely resembled those of old Chaskepi. There is strong evidence of long-continued occupation by a large population.



Fig. 6. Mound Bottom, Harpeth River, two miles below mouth of Dog Creek, Cheatham Co., Tennessee.

Gordon Site

In 1920 the author explored, under the auspices of the Bureau of American Ethnology, the ruins of the ancient buried towns on the Gordontown Site and at the Fewkes Group, near Nashville. The result of this exploration is given here by their permission.

The Gordon Site is one mile north-east of Brentwood, in Davidson County, in a woodland which has never been disturbed by the plow. Its partial excavation brought to light some new and interesting details of the every day life of ancient stone-age man. Traces of 87 house circles and faint indications of several more could be made out. This was a fortified town. It covered 11 acres and was surrounded by an earthen embankment which at one time supported a wall of wooden palisades, equipped with towers every 55 feet. A map of this site is reproduced in fig. 7.

The ancient Gordon inhabitants for some unknown reason had deserted the village and the site had never afterward been occupied or disturbed. The deserted structures had gradually fallen down and, during the long centuries, the remains had been slowly covered with a layer of from 14 to 18 inches of black loam.

In some of these circles portions of beautiful, smooth, hard-packed, glossy black floors were found. In the centers were the ancient fire-bowls, yet filled with the ashes of the last fires kindled in these homes before their owners left them forever. Near these fire-bowls often could be seen the metates, mullers, and other household utensils, just as left the last time used. Underneath the floors were the stone-slab graves of their little children.

A level open space was found near the center of the town, and on the eastern side of this plaza was a low flat-topped mound which had originally supported some important building. Adjoining this mound on the west is an earth circle which probably outlines the walls of the town house or sacred ceremonial house. At the center of this sacred structure, on the unique black, glossy floor, an ancient altar was found. It was still filled with the pure white ashes of what had once been the sacred fire. These pure ashes contained no bones or other signs of domestic cooking. This altar was carefully preserved and is now in the Bureau of American Ethnology. The Gordon site is of much interest, because here we have the ancient Indian village floors just as the original inhabitants left them.



Fig. 7. Map of Gordontown.

A fine example of the potter's art of prehistoric man in Tennessee is shown in fig. 8. This was found in the stone-slab grave of a little child buried just beneath the floor of House Circle No. 23. The little body had been wrapped in cane matting. To the right of the head this fine burial vase had been placed. This vase was made of clay mingled with finely powdered mussel shell. It had been polished with great care and then well burned. The vase is 7 inches in height. The bottom of the little coffin had been covered with a mosaic of pottery fragments neatly fitted together. Many graves of this character were found just beneath the floors of the dwellings on the Gordon site.

Fewkes Group

The Fewkes Group is at Boiling Spring Academy, in Williamson County, Tenn. It consists of five mounds, four of which surround a level plaza or town

square. There are traces of about a dozen house circles, and a small remnant of what was at one time a considerable stone-slab cemetery. At least two different peoples have lived on this site. The earlier people built the mounds and most of the other remains. At a later date a small band of some other tribe located here. The earlier people buried their dead either in hexagonal or almost circular stone-slab graves, the bodies closely flexed. The later band used rectangular stone graves, with the body extended full length, on its back.

A town house or sacred ceremonial house had been built on the mound on the west side of the town square. This sacred building had one of those rare, beautiful floors, made of clay, smoothed, then hardened by fire, and finally covered with a coating which is yet black and glossy. In the center of the building, on this beautiful floor, an altar was found. It somewhat resembles that shown in fig. 10.

House Circle No. 6 was one of a group of buildings whose functions were doubtless closely interwoven and of a sacred character. No. 6 contained in its center the altar or fire-bowl shown in fig. 10.

House Circle No. 17 (shown in fig. 11) was a typical dwelling. It was evidently the home of a neat housekeeper; for when she left it, never to return, she swept the floor and left it clean. When, after untold centuries, the author uncovered her floor, it was not littered with broken animal bones, pottery fragments or other evidences of untidiness. This floor was of hard-packed clay, and a fire-bowl ("A") for domestic cooking was dug in the center. At this fire-bowl a puzzling burial was unearthed. A child, about 8 years of age, was buried by the side of the upright



Fig. 8. Mortuary vessel from child's grave in Gordon own.



Fig. 9. Fine ceremonial flint dagger from Circle No. 3, Gordontown.

stone slab ("B"), with its head resting just within the extreme edge of the fire-bowl, whose rim had been cut away at this point to admit the top of the child's head. The fire-bowl was found still filled with ashes; but although the ashes covered the top of the child's head, the head showed not the faintest trace of the action of fire. It appears probable that at the death of this child its little body was buried with the head resting just within the edge of the fire-bowl used by the mother for domestic purposes. The home was then abandoned. No

signs of any later domestic fires were found. Two graves of infants were also found in the floor of this house. One is shown at "C."

The exploration of Gordon and Fewkes sites revealed the interesting fact that they were probably deserted before the arrival of the buffalo in Middle Tennessee.

Old Stone Fort near Manchester, Tenn.

It has long been well known that there were the remains of a fortified town, covering 40 acres, between the



Fig. 10. Altar or Fire-bowl from House Circle No. 6.

two prongs of Duck River at its falls near Manchester. The construction of this fort was somewhat different from the others in the South. Its walls of mingled stone and earth, its elaborate and intricate inner defenses surrounding its only gateway, all took hold on the imagination of the student of the past. No one knew its history. No known tribe appeared to have any tradition concerning it.

In 1919 the author found a copy of the old "Franquelin's 1684 Map of La Salle's Discoveries, Paris, 1684," in the Library of Congress. This map furnished the first faint clue as to who built this ancient fort. With this faint clue, long, patient research finally established that the Old Stone Fort was at one time inhabited by the ancient Yuchis. The Yuchis later lived on the

Savannah River and elsewhere in South Carolina and Georgia. They afterward took active part in many of the stirring events of early historic Indian warfare in the South. A small remnant of these brave people now live in the northwest portion of the Creek Nation, in Oklahoma.

The author's further researches showed the Old Stone Fort to be the famous Cisca which De Soto tried in vain to reach in 1540. He also worked out many other interesting details of the history of this famous ruin.

The Life of Prehistoric Man in Tennessee

During the untold centuries since man first came into what is now Tennessee many quite different savage peoples have lived at various times in this region. They toiled and worshiped,



Figure No. 11—Floor of House Circle No. 17.

"A" is a fire-bowl. Body of child was found by side of upright stone "B." Top edges of upright stone slab sides of another child's coffin in corner at "C."

loved and fought, even as do we, the latest comers. Then in the course of long years came fate in shape of enemy or pestilence or omens, and they were driven out. Their wigwams decayed and great forests slowly grew on the sites of their villages, which became buried beneath the black loam where-with nature so kindly and tenderly covers the scars upon her breast—scars which mark the struggles and heart-aches of her children. Time comes when all knowledge of these former inhabitants has been long lost. Comes some archaeologist with pick and spade and uncovers these ruins of buried homes, and from the few relics found therein, with infinite patience and labor, slowly works out the broad out-

lines of the life of these vanished peoples. These relics, in the hands of those who have given to them years of toil and study, become keys to the gateways of a great unexplored region, lying silent and deserted, just beyond the present ken of men. The archaeologist enters the gateway his researches have unlocked. He wanders alone adown the vast silences of the dead centuries, feeling the exquisite thrill which comes only to those who tread where man before has never trod. Some such thrill has come in a small way to the author, who has devoted a large portion of his life to an endeavor to solve the problem of prehistoric man in Tennessee.

Washington, D. C.

THE PIASA PETROGLYPH: THE DEVOURER FROM THE BLUFFS

By TOM ENGLISH

THE mighty Mississippi, Father of Waters, has been unkindly slighted since the old steamboat days. The river that received into its bosom the trunk-hewn coffin of De Soto, and on whose silty current were bourne the canoes of Marquette and the early French explorers, receives from the traveler little more than a passing glance as his train roars over one of the great bridges. Even the glorious race of the Robert E. Lee and the City of Natchez is forgotten on the wharves where Mark Twain used to dock. Yet on the lovely reaches of the upper river still linger tales of bygone wonders which fired the Jesuit with an holy zeal.

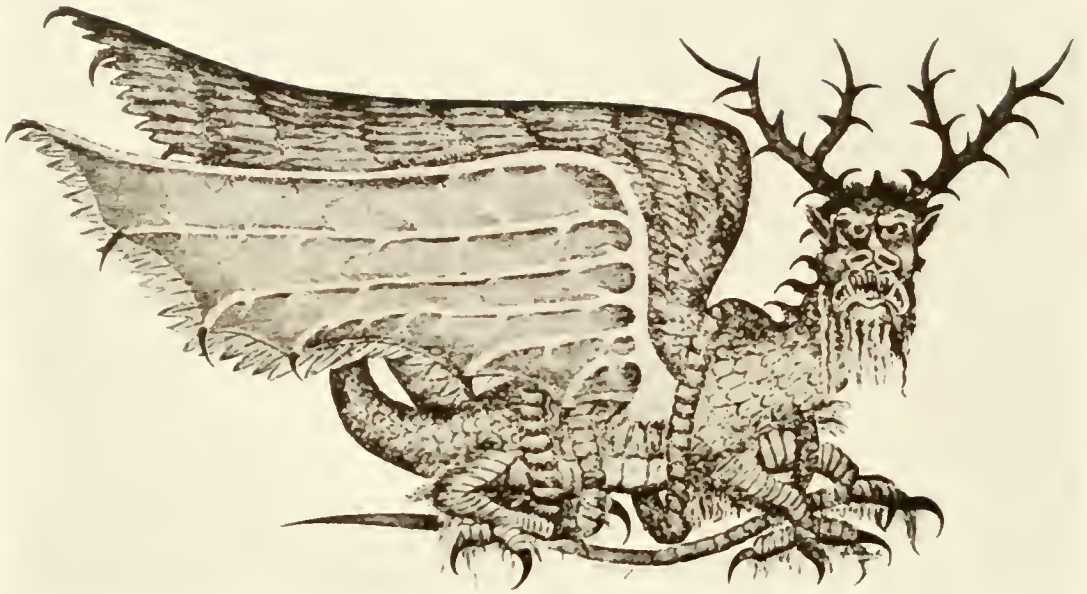
On the right bank as you ascend the river, between the steep old town of Alton, where Lovejoy was shot by the mob, and the mouth of the Illinois, extend the bluffs in a gently undulating line. They rise from a narrow shelf to a height of some hundred feet, half clothed in vegetation, with precipitous faces of creamy limestone above the verdure. On the Missouri shore are low bottom-lands, reaching back several miles to a parallel line of bluffs.

Near the village of Elsah, the bluffs have been carved by the elements into fantastic forms of pillar and bastion, so that on old French maps they are marked "Ruined Castles." Near here a narrow ravine cracks the rock wall, through which flows a little creek. This is Piasa Creek, whose name signifies in the language of the Illini Indians "The Bird that Devours Men." On a smooth face of the bluff at Alton,

eighty feet above the river, in ancient times was carved and painted the representation of a dragon-like monster with outspread wings. This was the Piasa petroglyph, the highest attainment of the early Indian pictorial art.

In June, 1673, Joliet the adventurous trader and Marquette the devoted priest saw it as they passed down on their voyage of exploration. They had been warned by the Indians of the Lakes that "the Great River is very dangerous . . . ; that it was full of frightful monsters who swallowed up men and canoes together; that there is even a demon there who can be heard from afar, who stops the passage and engulfs all who dare approach." Nevertheless they were startled by this evidence of the devil's dominion in the wilderness. Pere Marquette's account is as follows:

"As we coasted along rocks frightful for their height and length, we saw two monsters painted on one of these rocks, which startled us at first, and on which the boldest Indian dare not gaze long. They are as large as a calf, with horns on the head like a deer, a fearful look, red eyes, bearded like a tiger, the face somewhat like a man's, the body covered with scales, and the tail so long that it twice makes a turn of the body, passing over the head and down between the legs, and ending at last in a fish's tail. Green, red, and a kind of black, are the colors employed. On the whole, the two monsters are so well painted, that we could not believe any Indian to have been the designer, as good painters in France



The Piasa (the Russell Version).

would find it hard to do as well; besides this, they are so high up on the rock that it is hard to get conveniently at them to paint them."

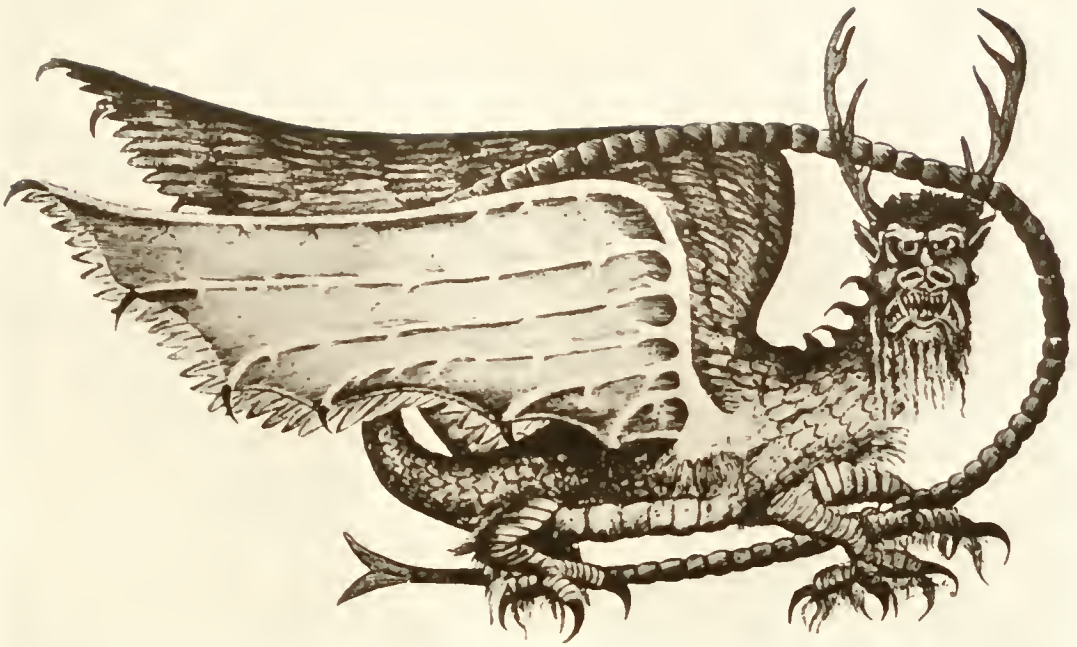
Marquette refers to a drawing he made of them, but it is lost. St. Cosme writes that when he saw them in 1699 they were almost effaced. "Douay and Joutel also speak of them, the former bitterly hostile to his Jesuit contemporaries, charging Marquette with exaggeration in his account of them. Joutel could see nothing terrifying in their appearance; but he says that his Indians made sacrifices to them as they passed."

The last statement is most significant. It is asserted that "an Indian never passed the spot in his canoe without firing his gun at the figure of the Piasa." The pock-marked appearance of the face of the cliff, and the

quantities of lead at its base, corroborated the statement.

The best-known version of the Piasa legend was written in 1836 by John Russell of Bluffdale. His son, S. H. Russell, while a student in Shurtleff College, at Upper Alton, (1849), made observations which I believe are the most accurate recorded. From an article by him, published in 1883, is taken the following circumstantial account:

"My recollection of it is of a picture cut into the surface of the rock to the depth of half an inch or more—had originally been painted red, black and blue, as portions of these colors were still adhering to the rock. The bird, or beast, . . . had the head of a bear, directly facing the river below; the mouth was open, plainly showing large disproportioned teeth. On its head were the unmistakable horns of an elk.



The Piasa (the McAdams Version).

The upper portions of the horns were red, while the lower portions, together with the head, were black. The body was that of a fish confusedly colored with all three colors; it also showed distinctly the marks of scales, resembling in their order those of a fish. The wings were expanded to the right and left of the face, as if in the act of taking flight, extending probably from sixteen to eighteen feet from point to point. The legs were those of a bear, armed with the talons of an eagle. The tail was wrapped three times around the body, twice back of the wings, once forward, terminating in the shape of a spear head. The most prominent features were the wings and head, the latter being covered by a long beard or mane. There was also one other remarkable fact, which has been noticed by all who were familiar with this pic-

ture, that at times it could be seen more distinctly than at others. When the atmosphere was damper than usual, the colors came out plainer; hence it may be inferred that as Marquette passed in June (one of our dryest months) the wings were not visible."

William McAdams, an Illinois archaeologist of note, who in 1887 published a book entitled "Records of Ancient Races in the Mississippi Valley," attempted to exhaust local tradition on the subject of the pictograph. Marquette speaks of two monsters painted on the cliff, whereas later observers mention but one. McAdams was unable to find any old settler who had seen more than one, but in his researches he uncovered an old German publication, entitled "The Valley of the Mississippi — Illustrated," published about 1839 in Düsseldorf. One

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of the plates gives a view of the bluff at Alton with the figure of the Piasa on its face. "The account in the German work says the pictograph was growing dim and showed evidence of great age." The figure in McAdams' book is a rather fantastic version of one of the monsters, showing to the left a second face. And just behind the dim outlines of the second face there is a gash in the rock, as though a part of the bluff's face had fallen. Thus the other monster may have been destroyed before the settlement of the Illinois country.

What seems strange is that this drawing was made "some three or four years after John Russell wrote his story of the Tradition of the Piasa" (1836). We know that Russell was a zealous antiquarian, and had he seen this second face it is probable that his son, who shared his enthusiasm, would have mentioned the fact. The evidence of the writings of both father and son, however, is to the contrary. Certainly it had altogether disappeared by 1849. The survivor had become very faint, but was still visible in 1856 or 57, when the bluff was quarried back by lime-makers, and the picture destroyed.

The drawings of the Piasa we possess differ mainly in the details of horns and tail. The two drawings usually figured were made from descriptions, by artists who had never seen their subject, and the better of them is not altogether right. I believe that the painting made under the direction of S. H. Russell was most faithful to the pictograph. From this were reproduced the engravings in which appear the elk horns, and the spear-head tail wrapped three times around the body. The variations of deer horns, and encircling tail ending like a fish's, we owe to McAdams. It may well be that the

similarities between the two are of more importance than the differences. Certainly there are irreconcilable discrepancies of detail between the various descriptions.

Just as authorities do not agree on the details of its appearance, neither do they agree on the size of the petroglyph. It was surely considerably larger than a calf, but one can hardly believe that it was "thirty feet in length by twelve feet in height," the dimensions given in a curious monograph by P. A. Armstrong, entitled "The Piasa, or, The Devil Among the Indians."

The tradition of the Piasa exists in two forms. The Recollect Louis Hennepin mentions one of them in "A New Discovery of a Vast Country in America," in his notice of Marquette's monsters: "There is a common Tradition amongst that People, That a great number of Miamis were drown'd in that Place, being pursu'd by the Savages of Matsigamea; and since that time, the Savages going by the Rock, use to smooke, and offer Tobacco to those Beasts, to appease, as they say, the Maniton."

The legend relates that in the days when the Illini confederacy held all the territory between the Mississippi and Wabash Rivers, a deadly feud sprang up between the powerful tribes, the Mesthegamies (or Michegamies) and the Miamis. The town of the former was near the mouth of the Illinois River, while the latter's was on the site of the present city of Alton. Between the two was a narrow ravine, in which had dwelt for a long time two huge and hideous monsters, compounded of beast, bird, and serpent, which, as they had never molested the Indians, were left undisturbed by them. The hatred of the Miamis for the Mesthegamies

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increasing daily, the former decided to surprise and annihilate their enemies. The Mesthegamies at the same time formed a similar plan, and the warriors of both tribes setting out one morning to attack the other's town before day-break, they met in the ravine of the Piasas. When the foes were brought face to face in the narrow pass, they at once fell to deadly combat. While the equal fight was raging, a frightful noise was heard overhead, and looking up they beheld the Piasas flying down the gorge. With horrid roars and screams they swooped down over the combatants, and each seizing a Miami chieftain in its talons, they flew off. The Mesthegamies, assured that the devourer birds were sent to their aid by the Great Spirit, fell with augmented bravery upon the dismayed Miamis. They drove great numbers into the river, where they were drowned, and massacred many others, the wretched survivors fleeing beyond the Wabash.

Many years later, when the Miamis had settled their score with the Mesthegamies, at Starved Rock on the Illinois, they returned to the bluffs, and found representations of the Piasas engraved on their face. Since they could not reach the pictures to erase them, they discharged their arrows at them whenever they passed by in their canoes.

The Illini tradition is altogether different from that of the Miamis. It relates that at a time when the greatness of the Illini justified their name, which means "real men," a winged monster came to make its lair on the bluffs, of fearful appearance, and so large and powerful that it could seize and carry off in its talons a full-grown deer. But having by some mischance once tasted human flesh, it preyed thereafter on the people, so that vil-

lages were depopulated, and no one was ever free from fear. At length, Ouatogo, a great and good chief of the Illini, sought by fasting and prayer to learn from the Great Spirit how the monster might be destroyed. On the thirtieth night, the Great Spirit appeared to Ouatogo in his solitude, and directed him to select from the tribe the noblest warrior. He should be placed on a height above the river as a sacrifice to the Piasa, while twenty braves concealed in ambush should be ready to send their arrows into the monster's body as it descended upon its prey. Ouatogo gave thanks that a plan of deliverance was granted his people, and offered himself as the victim. He stationed the braves about the base of the cliff, and himself stood on the height. He had not long to wait before the devourer saw him and circled down from the clouds. Ouatogo awaited his fate with calm brow, chanting his death song. Just as the Piasa would have grasped him in its claws, poisoned arrows from twenty bowstrings pierced its breast, and with a wild scream it fell dead. When his warriors reached the summit they found their chief unhurt. Then was there rejoicing throughout all the villages of the Illini, and in memory of their deliverance the figure of the Piasa was painted on the face of the bluff where it was slain.

What did the Piasa mean? The solution has been sought for in the bone-caverns in the bluffs, where the monster was said to devour its victims. The fantastic theory has been proposed that it was the actual likeness of one of the strange saurians whose fossil remains have been exhumed in the West. But I think we may quite simply and surely explain it as a version of the thunder-bird legend, found among all the tribes of Algonkin stock, and widely distrib-

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uted among the North American Indians. According to this myth, the thunderstorm is caused by a great bird darkening the sky with its shadow. The thunder is the sound of the flapping of its wings, the lightning flash is the winking of its red eyes, and the lightning stroke the grasp of its talons. Therefore the Piasa's spreading wings,

red eyes, and eagle-claws. The lightning is further represented by the horns, tail, and the serrations of its neck and wings. Undoubtedly the legends may be roughly worked out on the basis of this explanation, and thus this masterpiece of aboriginal art may come to possess a real significance.

Princeton University.

THE FLINT MAKER

By HARTLEY B. ALEXANDER

For him the dump stone is no blind thing—
Jasper and agate and flint,—
But a jewel and a tool and a mined thing
Cast in the Earth-Maker's mint.

He has uttered a prayer at the quarry;
He has smoked him a smoke for its soul;
A spell he has chanted before he
Has pried out his gem from the bole,—
A spell he has chanted, and chanting
How Earth with God's thunderbolts quaked
When of old the keen lightnings fell slanting,
He has chipped and has splintered and flaked
His mallets and arrows and lances,
His knives and his scrapers of stone,
His tools, his adornments, his fancies,
From the rocks by the Ancient One sown.

For to him the dump stone is no blind thing—
Jasper and agate and flint,—
But a hammered and wrought and refined thing,
Living within, and the glint
Of the crystals he turns in his quarry,
Of the gems that he pries from the bole,
Of the flint-sparks that fly from the core he
Knows are the fires of God's soul.

University of Nebraska, Lincoln.

NOTES FROM THE GALLERIES

CHICAGO

Old Spanish Rugs at the Art Institute

An "anonymous friend" who recently dismantled his villa in Southern Spain, has sent to the Art Institute of Chicago his priceless collections of European and Oriental art, and here they will be on display for a year or more. The exceedingly difficult task of arranging together harmoniously objects so diverse as a Manet painting and a Tang bronze has been well accomplished. There is no effect of incongruity in the three galleries occupied by the exhibition, but rather a subtle relationship which emphasizes the interplay of influence between Occident and Orient.

In the central gallery where the room has been furnished with chairs and couches of the Italian Renaissance, and the walls have been hung with Beauvais and Brussels tapestries, the floor is adorned with the most beautiful and important collection of Spanish rugs in the country. Mr. O. S. Berberyan of New York, an authority in the matter of antique rugs, is responsible for the statement that no such assembly of rugs could have been put on display by the South Kensington Museum, the Victoria and Albert Museum and the Hispanic Society of America combined. Mr. Berberyan is preparing for the owner of the collection, a catalog de luxe, which when it is finished will be an invaluable text-book for collector and connoisseur, and which has furnished much of the data for this article.

The fact that this collection in Chicago contains two of the oldest existing specimens of Spanish rugs leads us to review briefly the history of rug-making in Spain.

From a very early date rugs were manufactured in Spain by Moorish weavers, and their quaint designs, mingled with a native Gothic tradition, formed the foundation for Spanish rug-weaving. There were, however, other influences which were almost contemporary, and with which one must reckon if one is to analyze these alluring fabrics.

Taking as the first source of design the native tradition, we must count as a second the Turkish and Caucasian influences. With the return of the earliest traders from Asia Minor, tales of wealth and luxury fired the imagination of Spanish merchants, and soon the trade routes along the Mediterranean, neglected since the fall of Phoenicia's prowess, began to be furrowed by the keels of Spanish ships. Textiles and carpets brought into Spain from the Caucasus and from the Turkish looms came as a revelation to the western weavers, and furnished them with a new source of design.

The third source of influence was supplied when a trade route was discovered around the Cape of Good Hope, to the Persian Gulf. Now from Ispahan and Herat the most gorgeous products of the Persian looms began to arrive in Spanish ports. Persia was already far advanced in the textile arts. She had developed a classic tradition based on many centuries of more primitive design. The subtle, conventionalized beauty of her patterns slowly mingled with the archaic simplicity of the Spanish imagination.

The two oldest rugs in this collection, and in fact two of the very oldest in the history of Spanish rug-making, were made in 1450 in the convent of Santa Clara in Palencia, Spain. They are companion-pieces to three larger rugs that bear the coat of arms of Admiral Enriquez, grandfather of King Ferdinand of Castile. They were exhibited at London in 1895 under the patronage of the Queen Regent of Spain, and again at an exhibition of Mohammedan art in Munich in 1910.

These two rugs are alike in general appearance but quite different in detail. The outer border of each bears a design in Kufic lettering, but while in No. 1 it is well defined, it is highly conventionalized in No. 2. As a border design for rugs, Kufic lettering is known all over the Near East. We find it first in the rugs of the Museum at Ala-ed-din in Koniah, which are said to date from the 13th century. It figures widely in Persian miniatures of the fourteenth century, and in the borders of early Turkish rugs. The letters originally spelled the words "Allah-il-Allah" but they have been changed somewhat for the sake of the pattern. This border design from the Near East has been developed in a typically Spanish way with little palmetto flowers crowning the shafts of the letters, and conventionalized peacocks, panthers, and rosaces filling in the spaces between. There is also a motive which may be a weaver's comb and which may be a five-fingered hand warding off evil spirits. In the border of rug No. 2 is a very interesting object,

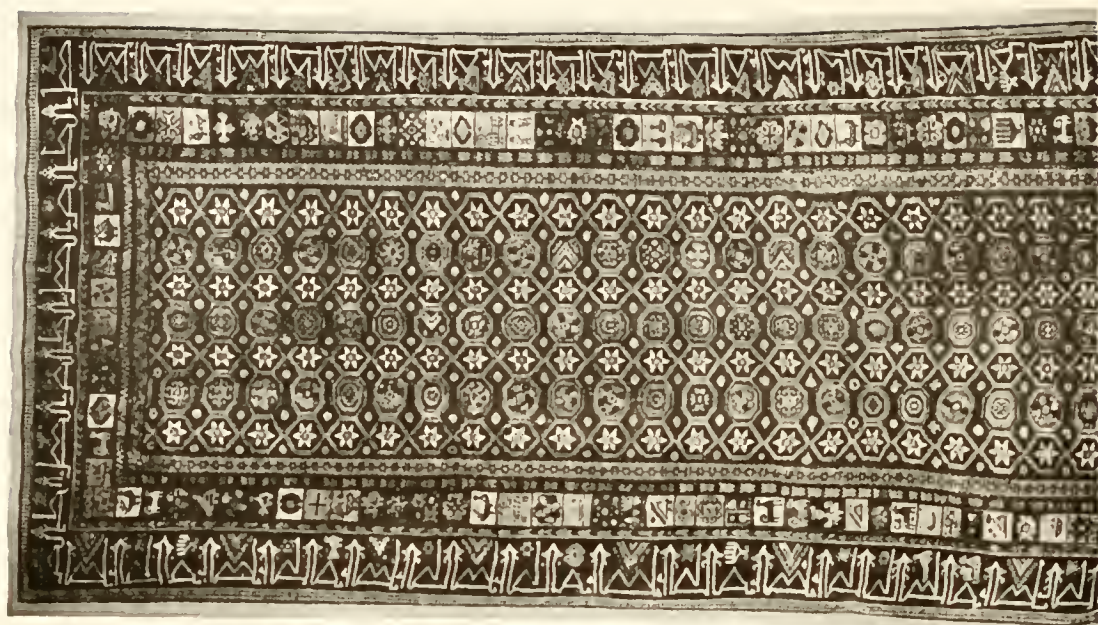


Fig. 1. A rug made in 1450 for Admiral Enriquez, grandfather to King Ferdinand.



Fig. 2 Companion piece to rug No. 1. The Kufic lettering of the border is more highly conventionalized than in its mate.

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a tree with four horizontal branches, bearing the Spanish peony. This is the predominant motive in the oldest Spanish rug in existence, now in the Museum of Berlin.

Of the various types of old Hispano-Moresque rugs, only three have survived, the "tree-and-palmetto-flower" type, the octagonal star type, and the all-over tile pattern. Rug No. 1 is of the tile type with an all-over pattern of hexagonal and octagonal tiles set together with a dumb-bell shaped motive between. Within each of the hexagonal tiles is the six-pointed star, but the eight-sided tiles have any number of quaint and amusing devices. Apparently they were chosen as fancy dictated for they have no geometrical arrangement. They may, however, have been endowed with a cabalistic significance. Between the main border of the rug and its inner field is an inner border divided into squares. In each square is an ornamental motif and of these the quaint rectangular animals are the most interesting. In their naiveté of design these animals strongly resemble those found on Caucasian rugs of a later date. There is also an ancient Oriental motif, two animals facing each other in profile. An eagle with two spread wings is borrowed from Byzantine fabrics. A cross with splayed ends brings in the Christian element and is suggestive of the treatment of the cross motif in the military orders of Spain.

In both these oldest rugs the colors are pale tan and red, colors which we find in all Hispano-Moresque rugs and which are now the national colors of Spain.

Rug No. 2 has as its main ground a tile pattern which consists of octagons connected by lozenge shaped bars. The alternating diagonal rows of octagons contain the six-pointed star, which was a cabalistic symbol in both Mohammedan and classic art, and the rows between the stars contain many diverse motifs, the most interesting of which is a female figure representing a dancer. There is also a design consisting of a center column with two rampant lions, the heraldic emblem of Christian Spain. This design is several times repeated.

Even if the evidence of the designs and details were lacking there could be no doubt of the early Spanish origin of these rugs. Their color, their manner of knotting, and their elongated shape are all conclusive proof.

Technically, Spanish carpets are divided into three groups, the knotted or pile carpet, the hooked or looped carpet made by drawing silk or wool yarns with a hook through a canvas background, and embroidered carpets, sometimes done in needle-work and sometimes braided as in the Sumak carpets. Some of the most beautiful examples in the present collection are of the needle-work type, made during the sixteenth century. One of these, a magnificent altar-carpet (No. 3), is a companion-piece to a rug in the Victoria and Albert Museum, though in the London specimen the two end borders are missing. This carpet is of a particularly pleasing design. The border has a sober and dignified arrangement, but the central field is filled with all sorts of leaping and running animals. The central medallion is made up of a lobed polygon, two sixteen-pointed stars, an octagon, an octagonal star and a small center rosace, superimposed one upon the other. This idea is borrowed from an old Persian carpet. The famous animal rug in the Boucquoi collection in Vienna, and a fine woolen carpet formerly in the Yerkes collection show almost the same design. Above and below this medallion are huge fleur-de-lis of decidedly Renaissance design, while on either side are many small animals of Spanish-Christian design without Oriental influence. However, to the right and left of the rampant lions below the fleur-de-lis are birds in vaguer colors that are of a very primitive type and Oriental in design.

These naive and delightful animal and bird motives we find later in all the arts and crafts of Renaissance Spain. In this particular rug the exuberance with which they are sprinkled through the pattern is so overwhelmed by the strong central design of medallion and fleur-de-lis that no effect of crowding is produced. Especially interesting is the border in this rug in which two influences are mingled. The triangular divisions and the vases are adopted from Italian Renaissance brocades while the carnations in the vases are of Turkish textile origin, being found especially in Scutari velvets.

The hooked or looped type of rug is represented in the collection by two silk and wool rugs made near Grenada, and one of coarser weave made in the mountain country and called "Alpujarra." A carpet which comes outside the three classifications is made of linen appliqué. It was purchased near Tarragona and is almost identical with the design of the tracery in the Tarragona Cathedral. The date is embroidered on the reverse side, "ano de 1763." A heraldic carpet of heavy wool embroidery bears the eagle adossé and square shield of Charles V on a rich orange field.

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Certain general characteristics distinguish the Spanish rug from the Persian or Turkish product. Among these are the extreme length and narrow width of the early woven specimens, the square shape of the needlework rugs, the similarity in color between the design and the central field and the fact that each rug seems to have been designed for some especial purpose: church, monastery, palace or public building. The arrangement of this particular exhibition is made all the more interesting by the presence of Persian examples, rugs and hangings made in Utrecht, Holland, under Spanish dominion, and beautiful carpets of arabesque patterns from Asia Minor.

JESSICA NELSON NORTH.

SUMMER EXHIBITIONS

Lyme, Connecticut

One of the oldest and most important of the summer exhibitions in the vicinity of New York is that at Lyme, Connecticut, whose Art Association is this year holding its twenty-first annual exhibition. The new home of the Association, designed by Charles A. Platt, was opened last summer. It is situated on the Boston Post Road, so that thousands of visitors will stop during the course of the exhibition, from August 5 to September 5.

Guy Wiggins, whose progress during the last few years keeps us watching him with a great deal of interest, is represented by "Pleasant Valley," which depicts the undulating floor and wall of hills with firmness and strength. Bruce Crane sends a lyrical Autumn subject with soft gray tones prevailing, while Ernest Albert glorifies the Winter season in one of his well-known snow pictures. Will Foote's Bermuda scene is full of color and fine in spirit. Edward Rook has sent a beautifully painted still life of grapes which is rich and deep in tone.

Wilson Irvine, whose Connecticut landscapes were shown in New York last winter, is represented by a large and finely painted hill subject with luminous color and finely drawn trees. Robert Vonnoh's landscape exemplifies the deft touch and facility of execution which are characteristic of his work. Carleton Wiggins, William H. Howe, Henry R. Poore and Matilda Browne have all elected to paint cattle, and a very interesting group of pictures is the result. Percival Rosseau, painter of hunting dogs, is represented by a typical subject, full of sympathy for canine alertness. Will Chadwick, Frank Bicknell, Everett Warner and William S. Robinson are also represented.

HELEN COMSTOCK.

Newport, R. I.

The Newport Art Association also opened a new gallery last summer. The exhibition this year is their eleventh, opening July 16 and extending until August 12. A large main gallery provides room for the larger works, while smaller and more intimate rooms house the smaller exhibits. Oils, water colors and sculptures are shown, giving a comprehensive idea of what contemporary American artists all over the country are doing.

The Howard Cushing Memorial Gallery is having two auxiliary exhibitions during the course of the summer. The first of these, a group of oils by Leslie P. Thompson, lasted during the first of July, while the second, a loan exhibition of wood block prints from the Brown-Robertson Gallery in New York, extends through the first part of August. These wood blocks come from seven countries, and while English and American subjects are in the majority, there are some from such remote places as Czecho-Slovakia, five of whose engravers are represented. Henri Wils of Holland sends four prints, while Italy has four participants and Japan two. One of the Japanese artists, Usushibaia, has departed from the traditional themes of his country and given us a print in color after Frank Brangwyn's "The Bridges"—an evidence of the growing international influences which are drawing the artists of all lands together.

The majority of the French engravers have sent prints after famous French paintings instead of creating their own designs, as the English and Americans prefer to do. The English lead numerically, being twenty-one. Among them are John Nash, Margaret Pilkington, E. Y. Brinton, Robert Gibbings, Sydney Lee and Ada L. Collier. The Americans, who number seventeen, include John R. Bacon, Robert Warren Keith, John Held, Jr., Horace Brodzky, Blanche Lazell, and Elizabeth Colwell.

HELEN COMSTOCK.

New London, Conn.

Maurice Braun's exhibition of last month at the Brater Galleries in New London, Connecticut, and his promised exhibition for New York this fall are something in the nature of a home-coming—in spite of the fact that he returns to the East with a full-fledged reputation

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as a Western painter because of his twelve years' residence in California. His student days, however, were spent in New York, and in 1900 he won a Hallgarten prize at the Academy. His later honors came to him in the West, whose dramatic landscape he has portrayed in the canvasses which represent him in the San Diego Museum and in the Municipal Collection of Phoenix, Arizona.

The small paintings and sketches which formed his New London exhibition were, with two exceptions, Connecticut landscapes. Mr. Braun has been painting for several months in the vicinity of Silvermine, where he has recorded the progress of spring and summer since the first stirring of buds and leaves, a phenomena of which he is keenly aware after the entirely different changes of the California seasons. There is something in the lyric and intimate beauty of the Eastern landscape that has evidently stirred him keenly, while he is also capable of interpreting the majestic and monumental beauty of the West.

One of his impressions of the first promise of spring is in "The Edge of the Woods," which depicts a row of bare trees screening a meadow bathed in sunlight. Although there is not a sprig of green to be seen, there is something in the fresh color that tells of the first stirring of life in field and forest. This picture is also noteworthy because it shows Mr. Braun at his best in the drawing of a tree. To think of his pictures in retrospect invariably recalls the beauty of the tall, slender, gray trunks with their firm uplifted branches which he presents with an insistent faithfulness to line and structure.

Although Mr. Braun more frequently paints a landscape that takes one into the heart of the woods, far from all signs of human habitation, "The River" is an exception. In this picture a group of old mill houses are seen on the far side of the water, mirrored in the calm water. Throughout the whole picture is an air of peaceful seclusion from the rest of the world, with a stillness unbroken save for the very gentle wind that ruffles the water.

The two western subjects are so typical of the artist's treatment of a radically different landscape as to deserve especial mention. One is a bit of coast near San Diego and the other a mountain scene near Silverplume, Colorado. The latter affords a particularly interesting contrast with the pictures of the Eastern group. The clear mountain air demands that the artist secure an entirely different effect from that required by the more pronounced atmospheric conditions of the lowlands. The mountains stand out boldly with a clear definition of form as far as the eye can see, while the Connecticut meadows veil themselves in faint mists which are not their least charm. Mr. Braun's pictures of East and West are extraordinarily true to these differences of aspect.

The paintings which the artist will show in New York in the fall will be larger versions of these high-keyed, delightful impressions of Connecticut, but one cannot help but hope that some of the Western canvasses will also be included, for it is not often that one finds an artist who interprets East and West with equal understanding and sympathy.

HELEN COMSTOCK

Nanuet, New York

The summer exhibition of the Nanuet Painters is to be sent through Rockland, Orange and Bergen Counties, New York. The opening will be at Goshen on August 22 where the show will remain for two weeks and then go to Nyack and Nanuet.

The Nanuet Painters are working in the historic country which skirts the Tappan Zee, on the west bank of the Hudson opposite Tarrytown, about thirty miles from New York City. A truly American school is being evolved here which encourages individualism and which imposes no rules or formulas on the members of the group. They share with their predecessors in much the same region, the artists of the Hudson River School, an enthusiasm for the beautiful landscape of this country, although in their spirit and approach their pictures are thoroughly modern?

John E. Costigan and William H. Donahue, have adopted a brilliant and unusual technique by which pure and broken color is superimposed and juxtaposed with a novel manipulation of palette knife and brush. Costigan's "Girl and Goat," which represents him in the present exhibition, is a version of one of his favorite themes—a thicket with the light filtering through the interlacing twigs and branches. The dots and dashes of color seem to be applied almost indiscriminately, and yet the fact that they are used with rare discrimination is attested by the firm underlying structure and feeling for form that is maintained throughout. Donahue's

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manner of painting is related to Costigan's, but has certain differences resulting from the artist's own individual style. There is a softness and mellowness about his work as well as glowing depth of tone that is exemplified in his "June Idyll," which pictures the rush of a swollen stream over its pebbly channel and by mossy rocks.

Frances Keffer has painted a number of colorful, sunny Holland pictures, among which her "Dutch Sunshine" is one of the finest, if for no other reason than the way in which she has painted the dark, clear, and very wet water of the canal. Sara Hess dips her brush in radiant yellow in her "Golden Tree." She always achieves a fine effect of distance in her pictures, gained with the seeming ease which only the skillful have mastered.

The pictures by Daniel Kotz and Albert Insley, who were pioneers in this section of the country when Inness and Wyant were painting there, show traces of the spirit of these older masters even while they have incorporated many of the newer methods of painting.

The sculptors of the Nanuet group also find most of their motifs in this countryside. Carl A. Heber, whose modeling is always firm and sure, contributes a delightful "Pastoral." Ida Costigan's touch is definite and vigorous in "Old Annie." Another interesting work is George Lober's "Snake Charmer."

The Nanuet Painters sent a traveling exhibition through the Middle West last spring which was shown at the Milwaukee Art Institute, the Hackley Gallery at Muskegon, Michigan, in St. Louis and at Seymour, Indiana. The regular New York City exhibition of the group will be held at the Babcock Galleries in December. Plans are under way to send an exhibition to Europe next year.

HELEN COMSTOCK.

Salem, Mass.

While not in the nature of a "summer exhibition," it seems timely to mention a newly acquired portrait which the Essex Institute at Salem, Mass., is exhibiting. This is a recently discovered portrait of Nathaniel Hawthorne by Henry Inman. It fills a long-felt want in the Institute since heretofore there has been no portrait of the author in this collection of the city of his birth. It is especially interesting, too, because it presents him at the age of thirty-five, nine years earlier than any of his other portraits. It shows him wearing a heavy moustache, which he had removed when Osgood painted him in 1840, though the thick wavy locks, made familiar by other portraits, are much in evidence.

It seems that this picture was in the collection of the artist's son, John O'Brien Inman, and was sold by his heirs. The picture recently found its way to a New York art dealer. A catalogue of the sale at which the painting was offered reached Henry Belknap, secretary of the Institute, but it was too late to take any action before the sale. He kept track of the picture, and found that it went to another New York Gallery. In the meantime a good friend of the Institute very opportunely came forward with a liberal check for the purpose of enabling the organization to make just such purchases when the opportunity arose. The picture, in consequence, has now very appropriately found a home in the city so indelibly associated with the great author's name.

Just where and when the portrait was made can not definitely be determined, although it was no doubt painted in either Boston or Salem. Inman was in Boston in 1835, the year the picture was painted, and the two may have met through Manassah Cutler Torrey, a native of Salem and pupil of Inman, or perhaps through Thomas Doughty or Washington Allston, since these two were friends of both author and painter.

Henry Inman was born in Utica, N. Y., in 1802. He showed a marked talent for art while quite young and apprenticed himself to John Wesley Jarvis, with whom he toured the country from Boston to New Orleans. When his apprenticeship was over he went to New York, and so strongly identified himself with the development of art in that city that when the National Academy of Design was founded he became its first vice-president, an office he held until he moved to Philadelphia in 1832. A period of ill health led his friends to urge him to go abroad, hoping the change would be of benefit. He left for England in 1845, and while there painted portraits of Wordsworth, Macaulay and Dr. Thomas Chalmers. He died in 1846, not long after his return to this country. One of his finest portraits is that of Martin Van Buren, which is in the Metropolitan Museum, while his "Mumble the Peg" is in the Pennsylvania Academy. The Hawthorne portrait is a splendid example of his work, being vigorous in style and fine in color.

HELEN COMSTOCK.

ARCHAEOLOGICAL NOTES AND COMMENTS

American School at Athens Notes

By permission of Dr. Henry S. Pritchett, Acting President of the Carnegie Corporation, ART AND ARCHAEOLOGY is able to publish the following letter, in which Mr. Elihu Root, Chairman of the Board of Trustees of the Corporation, notified the Prime Minister of Greece of the appropriation which the Corporation has made for the building of the Gennadeion in Athens:

CARNEGIE CORPORATION
522 Fifth Avenue, New York

June 6, 1922.

His Excellency,
The President of the Ministerial Council,
of the Kingdom of Greece.

Sir:

I have the honor, on behalf of the Trustees of the Carnegie Corporation, formally to make known to Your Excellency and your associates of the Ministerial Council, that the Carnegie Corporation has voted an appropriation of \$200,000 to the American School of Classical Studies at Athens for the erection of a building to accommodate the Library and Collections which his Excellency, Mr. Joannes Gennadius, citizen of Greece and Dean of the Greek Diplomatic Service, has recently presented to the School.

The Corporation was moved to make this contribution, not only by its deep interest in the American School, which we are happy to think worthily represents American scholarship in the capital of Greece, but also by the desire to make prompt and adequate recognition, on the part of America, of the remarkably generous, public-spirited and enlightened act of Mr. Gennadius. We cordially sympathize with his twofold purpose — both to enrich the scholarly resources of his native country for the use and benefit of the scholars of all nations who resort to Athens for the study of the Hellenic civilization and at the same time to promote and confirm the long-time friendship between the peoples of Greece and the United States of America by means of a visible monument in Athens and a continuing beneficent stream of influence flowing from his foundation. We trust and believe that this purpose will be realized.

I take this occasion to express to Your Excellency our appreciation of the fine spirit of cooperation which the Greek Government, on its part, has manifested in undertaking to assist the American School to procure, as a site for the Gennadius Library, the tract of land adjacent to the present property of the School. It was with full knowledge of your generous action, and in the confident belief that it would speedily be crowned with success, that our Trustees have made the grant for the erection of the building.

Accept, Excellency, the assurance of my distinguished consideration.

Sincerely yours,

(Signed) ELIHU ROOT,

Chairman of the Board of Trustees.

The Greek Government had already taken steps to provide the site for the Gennadeion, as is shown by the following message to Dr. Gennadius:

ATHENS, May 14th, 1922.

MINISTRY OF FOREIGN AFFAIRS:

Replying to your report and to the telegraphic messages connected therewith, and congratulating you heartily on the gift, so conducive to our national relations with America, which you made of your rich Library to the American Archaeological School in this city, we have the honor to inform you that we have taken the necessary steps with the Ministry of Education for the concession of the plot of land applied for by Mr. Hill and destined for the erection of the institute of international studies.

We shall communicate to you in good time every relative decision arrived at, so that you may be informed.

G. BALTAZZI,
Minister of Foreign Affairs.

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First Indian Fair at Santa Fe

The First Annual Southwest Indian Fair and Industrial Arts and Crafts Exhibition, limited strictly to Indian entry and competition, and participated in by the various tribes and pueblos of the southwest, will be held at Santa Fe in September. Local Indian fairs have been held on reservations and at some of the county fairs in New Mexico there have been exhibits of Indian handiwork, but nothing of the scope and character of the exhibition herein contemplated has ever been witnessed in New Mexico or Arizona.

The objects of the exhibition are encouragement of native arts and crafts among the Indians; to revive old arts; to keep the arts of each tribe and pueblo as distinct as possible; the establishment and locating of markets for all Indian products; the securing of reasonable prices; authenticity of all handicraft offered for sale and protection to the Indian in all his business dealings with traders and buyers.

The exhibition is the outgrowth of ideas advanced several years ago by Miss Rose Dougan of Richmond, Indiana, who has interested herself in a practical way in Indian handicraft and has tendered an endowment from the income of which some of the prizes offered are in part derived.

Mr. Lansing B. Bloom, Assistant Director of the State Museum, will have charge of all exhibits, and has been appointed superintendent of exhibits. All exhibits must be delivered to him at the state armory, Santa Fe, not later than Saturday, September 2, 1922.

Archaeologists Take Up Work in Tigris and Euphrates Valleys

Archaeological investigation of ruined cities in the valleys of the Tigris and Euphrates, begun about the middle of the last century, and which suffered a brief set-back during the World War, is now proceeding with increased success, according to Dr. Frederick A. Vanderburgh, lecturer in Semitic languages at Columbia University. Much of the material, discovered just as the war was commencing, he says, is only now being assimilated.

"The results have been wonderful and such as to aid very much in supplementing the records left to us by the Greek historians and the writers of the Old Testament. The faulty chronology of Western Asia that had come down to us has now been checked up to a point of accuracy.

"One of the most interesting of late discoveries is the Assyrian law code, having similarity to the Babylonian code of Hammurabi, which embraces in its codification ancient Sumerian family laws."

The Summer Session of Columbia University had a course in archaeology, dealing with the newer discoveries, as affording material for revising the history of Western Asia, a course which Dr. Vanderburgh characterized as valuable to Bible students and those about to visit Palestine and adjacent lands.

Legends of Carthage Declared to be Myths

French archaeologists declare that sufficient excavations of the ancient city of Carthage have now been completed to upset the accepted history and many beliefs about its foundation and origin. Mr. leard and M. Giedly, who last January unearthed a Punic temple, have now ample evidence of the ancient existence of a temple dedicated to the Egyptian deity Tanit, including votive jars containing the bones of sacrificed infants.

Archaeologists are now certain that Carthage was not of Phoenician, Chaldean or Greek origin, but put the city's birth back to the epoch of the Trojan war, instead of at 800 B. C. The legend of Dido about the founding of the city on Byrsa hill is also upset by evidence that the original site was a mile distant from the hill.

Egyptians Had Fine Surgeons in 1700 B. C.

Egyptians as early as 1700 B. C. were able to perform surgical operations as intricate as many accomplished by modern surgery. Skulls were opened and the contents examined, fractures were set and many other operations believed to be comparatively modern were carried out.

These revelations were made lately in an announcement by Prof. J. H. Breasted of the University of Chicago of a preliminary translation of an Egyptian papyrus believed to be more than 3,600 years old.

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"I expect that it will take at least two years more for a full translation," he said. "The papyrus is the oldest ever found which treats of medical science."

Feats of science now considered extremely hard to perform are described in full in the papyrus.

Pictures of 200 A. D. are Found in Syria: Ancestry of Byzantine Painting

According to a report by Professor J. H. Breasted, of the University of Chicago, the ancestry of Byzantine painting, hitherto somewhat obscure, was discovered while hostile forces were closing in on the investigators in Syria. Professor Breasted's report is about to be presented to the French Academy of Science.

The investigation was made under his direction after the return of the Mesopotamian expedition of the Oriental Institute of the University of Chicago and its arrival in Bagdad late in April, 1920. The British civil authorities at this time asked Professor Breasted and his party to ascend the Euphrates to a ruined Roman fortress at Salihyah, on an informal archaeological expedition on their behalf.

It developed that while the British forces had occupied the ruined fortress, Captain M. C. Murphy had discovered in a chapel in the ruin some wall paintings evidently of ancient origin.

The chapel was seen by the investigators to have been the temple not only of Roman legionaries but likewise of some Oriental cult. This appeared from the character of the paintings, some of which had to be uncovered by cleaning rubbish which had accumulated in the ruin. One of the paintings appeared to show a local Oriental family at worship, another showed a group of Roman soldiers worshipping before images of the deified Emperors. The Oriental personages portrayed had hands upraised in a gesture recognized as one employed in Eastern religious rites; among them was a gorgeously dressed woman thought to be a local ruler such as Zenobia, the famous queen who defied Rome. The name inscribed beneath her figure resembled in form that of Zenobia, who ruled Palmyra, only 100 miles away.

"That we have in these wall scenes an example of the mostly lost ancestry of Byzantine painting is evident," said Professor Breasted, "from comparison of them with the early Mosaics surviving at Ravenna. This ruined Roman fortress at Salihyah has thus furnished a new and unparalleled example of the transition from decadent Orientalized Hellenistic art to the Byzantine art from which reviving Europe inherited so much."

The party concluded that the probable date of the paintings was the third century, "when East and West met in Syria."

The XX International Congress of Americanists

The following are the titles of papers read by the American delegates at the sessions of the XX International Congress of Americanists in Rio de Janeiro, August 20-30: Ales Hrdlička: "The Newest Development Relating to the Origin and Antiquity on this Continent of the American Indian"; Walter Hough: (1) "Ethnography of the Herndon and Gibbon Exploration of the Amazon in 1851"; (2) "A Classification of American Fire Myths"; Gilbert Grosvenor: "The Functions of the National Geographic Society"; Peter H. Goldsmith: "American Indigenous Contributions to the Spanish Language"; Sylvanus G. Morley: (1) "The Chronological Yardsticks of Ancient America"; (2) "Tulum, An American Troy"; Herbert J. Spinden: "Relative Chronology of the New and the Old World"; Mitchell Carroll: "Aboriginal American and Mediterranean Bronze Age Architecture, a Comparative Study."

The X International Congress of Architects

The X International Congress of Architects will be held in Brussels, September 4-11, 1922, under the auspices of the Société Centrale d'Architecture de Belgique. The Congress, which will include delegates from all friendly countries, will be held under the distinguished presidency of M. Gerault, Member of the Institute of France. Among the subjects for discussion are, the responsibilities of the architect, the profession of architecture: its aims and its rights, women architects, town planning, and the preservation of prehistoric monuments. An architectural exhibition, both Belgian and foreign, will be held during the Conference. The permanent committee of the Congress includes the following members from the United States: Cass Gilbert, Chairman, Francis R. Allen, Glenn Brown, Wm. Rutherford Mead and George Oakley Totten, Secretary.

BOOK CRITIQUES

An Introduction to the Study of Landscape Design. By Henry Vincent Hubbard and Theodora Kimball. New York: The Macmillan Co. \$15.00.

Although this sumptuous volume is entitled an *introduction* to the study of Landscape Design, it is more, as it is a complete resumé of the whole art of landscape architecture, dealing with the subject from all sides, the theory, the various problems of landscape characters, the natural forms—hills, valleys and rivers—ledges, shores, planting, parks and private estates.

No better definition of the subject could be given than that of Charles W. Eliot. He says: "Landscape architecture is primarily a fine art and as such its most important function is to create and preserve beauty in the surroundings of human habitations and in the broad natural scenery of the country; but is also concerned with promoting the comfort, convenience and health of urban populations, which have scanty access to rural scenery and urgently need to have their hurrying, workaday lives refreshed and calmed by the beautiful and reposeful sights and sounds which nature, aided by the landscape art, can abundantly provide."

The profession of landscape architect is a comparatively new one in this country, but tremendous progress has been made in these few years. Witness the improvement in our cities, our civic plans, public parks and lovely gardens and grounds that surround the American homes.

There is a great movement everywhere even for reservations of outlying land that goes beyond the public parks of the cities proper. Extended driveways along river or lake shores, or country roads, is part of the beautiful scheme that this study of landscape work evolves.

Then the planting of trees and shrubs, their arrangement to complete the artistic design, has reached a most perfect development. One very particular charm in the work is the far-reaching effect. The pleasure, joy and content that it is possible to give a limitless number of persons, is an important factor.

An architect may build a beautiful house that is satisfactory to a family, but the landscape man may develop the grounds about that house, or a park that will be seen and enjoyed by hundreds of passers by.

The authors begin with some of the older styles of landscape design, the Moorish in Spain, where still remain a few of the famous gardens; the Italian Renaissance villas, the

grounds full of their lovely fountains, terraces, statues and picturesque stone steps; then the English country estates of formal plan as well as the charming country cottages.

The American Society of Landscape Architects was founded in 1899, the first degree for a collegiate course in landscape architecture was granted in 1901. Now degrees are offered by six institutions in the United States, proving the importance of this line of study. The book deals with the subject of the profession, its possibilities and the increasing demand for experts.

The wealth of illustration throughout the volume consists of charming drawings by the author, Henry P. White, A. B. LeBontillier, H. G. Ripley and others and a series of beautiful photographs.

The whole is a rare and beautifully written treatise and an invaluable contribution to the growing library on the subject. There is a list of references on landscape architecture very complete, general and specific, and a helpful bibliography.

Mr. Hubbard, as Assistant Professor of Landscape Architecture of Harvard University, and Miss Kimball, Librarian of the School of Landscape Architecture, know their subject as few can know it.

HELEN WRIGHT.

The Van Eycks and their Followers. By Sir Martin Conway, M. P. New York: E. P. Dutton & Company, 1921. \$15.00.

The writer of this most complete history of Dutch Art, of the Van Eycks and a crowd of followers, the average student of the subject scarcely knows by name, published in 1886 a set of lectures, "Early Flemish Painters," that he had delivered as Professor of Art at Liverpool. He writes of the kind reception this volume has received by a small and appreciative group of persons. He prints a letter received at the time from his "beloved friend" Professor John Ruskin, which is not the least interesting part of the book, and one feels sure that the eminent art critic would have written even more enthusiastically of this later, fuller work.

He says: "Dear Conway. I am altogether and all round delighted with your book. The plates are perfection. The text seems to me as right as right can be and deeply interesting. The little golden block on cover is as beautiful as old work. Could your binder do a dozen for me in strong morocco or in white vellum? I'll pay for the strongest and prettiest binding you can devise with him, for presentation copies

to schools. Ever your entirely pleased and affectionate J. R."

The book describes the work of all the known artists of the Low Countries down to Bruegel and connects the artistic product with contemporary social movements. It contains thirty-two full chapters and nearly one hundred illustrations.

The writer begins with the Gothic school, when "no age except in the great days of Greece was the out-put of humanity more wonderful, more splendid than in the Gothic period," when the great cathedrals with their hundreds of carved figures over sculptured portals raised high their perfect pinnacles. Then follows the Mystics, who awoke to the actuality of life, when lines were more flowing, light and spaciousness, even picturesqueness, was the trend of architecture. The "Virgin smiles and the Child lovingly strokes her cheek."

In the latter part of the 14th century and the beginning of the 15th, the Dukes of Berry and Burgundy, collectors and patrons of Art, had made for them the wonderful Books of Hours, illuminated by the masters with exquisite miniatures, bound in gold and jewelled bindings—cherished now in a few great public and private Museums and collections.

There has been no art more interesting more quaint, yet of the finest technique, than that of the Low Countries, the impressive and stately altar-pieces painted by Hubert van Eyck and his brother John, full of figures of Knights, Saints, Christ and the Virgin—characterized by a spiritual symbolism.

Roger van der Weyden, Dirk Bouts, Hugo van der Goes, Hans Memling, the later Bruges, artists, then Quentin Massys, Jerome Bosch, Mabuse and many others—whose work is only brought to record by the most careful study and infinite research. Peter Bruegel is the last of the artists listed, a great man, a very great man, he stands at the end as the Van Eycks at the beginning of a series of artists who expressed the glory of the Netherlands. He was one of the world's great painters and ranks with the foremost of every age.

"He stands as much alone in the mid-sixteenth century as the Van Eycks at the beginning of the fifteenth, giants all three, opening and closing the long procession of lesser men who connected them."

Sir Martin Conway is one of the most distinguished of Englishmen, professor, lecturer, explorer and surveyor of the Himalayas, antiquarian, traveller all over the world, director and founder of clubs and societies—has still had time to write graphically not only on his explorations but many delightful books on Art.

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Let 'Er Buck—A Story of the Passing of the Old West. By Charles Wellington Furlong. With 50 illustrations taken from life. New York: G. P. Putnam's Sons, 1921.

Here is the story of the passing of the Old West, profusely illustrated from photographs of bucking horses, cow-pony races, roping wild steers, bull-dogging Texas longhorns, Indians, cowboys, and old-time scouts as seen at the famous annual cowboy carnivals, the Round-Up, held in Pendleton, Oregon, each September. The author himself understands intimately the Round-Up as participant, not merely as observer, and it is from personal experience as well as acquaintance with the most famous personalities in this annual revival of the practices and sports of the Old West that he tells this thrilling tale. "Let 'Er Buck" will delight every American who loves out-of-door life and real sportsmanship, and is interested in the pioneer civilization of the Pacific Northwest.

An introductory word is furnished by George Palmer Putnam, to whose personal encouragement and practical cooperation the author attributes the inspiration for writing the book. Charles F. Lummis says of the people of the Southwest that they believe in "catching their archaeology alive." This is what Mr. Furlong has done for us in epitomizing the range life of the pioneer, the cowboy, the Indian of the old-time, but changing West, now all but disappearing below the horizon of time. It is a great thing to be the Homer of the Wild West, but the series of thrills this book gives fairly entitles Mr. Furlong to the honor of being so designated as the author of this Epic Drama, portraying cowboy and cowgirl buckaroos—steer bulldogging—bucking contests—riding outlaw horses—the cowboy and Indian Grand Mounted March and the color-reeking Indian ceremonial dances, all features of the Pendleton Round-Up. Mr. Furlong is artist and photographer as well as writer, and many of the wonderful illustrations are from his own camera. These pictures, with the appended story so thrillingly told, are the most graphic feature of the book, and supplement the dramatic narrative.

Theodore Roosevelt would have been "dee-lighted" with this volume, so distinctly American in subject, spirit and character with a kick in every picture and a punch in every sentence. The reader will derive from it a bigger, finer feeling toward life, and a warmer sympathy for the rugged pioneers who struggled against unequal odds to attain the Winning of the West.
 M. C.

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A
Portuguese



Marble Head, called Hera from the Argive Heraeum.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XIV

OCTOBER, 1922

NUMBER 4

THE AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

By HAROLD NORTH FOWLER

FOUNDATION, ORGANIZATION, AND WORK OF THE SCHOOL

THE American School of Classical Studies at Athens was one of the earliest results of the foundation of the Archaeological Institute of America. The Institute was founded in 1879 by Professor Charles Eliot Norton and those who followed his initiative, and in the first report of its Executive Committee we read, "It is greatly to be desired that a similar American School may before long enter into honorable rivalry with those already established." The schools here referred to as already established are the French *École d'Athènes*, founded in 1846, and the

German *Archäologisches Institut*, established in 1874. A committee appointed by the Archaeological Institute to establish the School at Athens held its first meeting June 22, 1881, and the work of the School began in the autumn of the following year. The French institution at Athens bears the vague title "*École d'Athènes*," and the German school is called "*Das Archäologische Institut*." The founders of the American School gave it a title which plainly indicates its object. It is not a school exclusively for archaeological research or training, nor a

PREFATORY NOTE.—At the request of Professor Capps, Chairman of the Managing Committee of the School, I have edited and, in part, written the present issue of ART AND ARCHAEOLOGY. For the articles on the history and development of the School and on excavations of classical and pre-Hellenic sites I have derived material from the fifth *Bulletin* of the School, "The First Twenty Years of the American School of Classical Studies at Athens," by the late Professor T. D. Seymour, from an unpublished history of the School by Professor Henry B. Dewing, and from Professor Capps, Dr. Hill, Dr. Blegen, and Professor Dinsmoor. A large part of the account of the excavations at Corinth is printed exactly as sent by Dr. Hill, and almost the whole of the article on the School and the Acropolis as sent by Professor Dinsmoor. Dr. Robert P. Blake kindly contributed the article on possibilities of research in the Byzantine field, and Professor George H. Chase, to whom I am indebted for much help throughout, contributed the articles on the publications of the School and, with the assistance of Dr. L. B. Holland, on Colophon. The three last-mentioned articles are printed with very few changes on my part.

HAROLD N. FOWLER.



The American School of Classical Studies at Athens.

school without definite and clearly designated purpose. The first paragraph of its Regulations reads: "The object of this School shall be to furnish to graduates of American universities and colleges and to other qualified students an opportunity to study Classical Literature, Art, and Antiquities in Athens under suitable guidance, to prosecute and to aid original research in these subjects, and to coöperate with the Archaeological Institute of America, so far as it may be able, in conducting the exploration and investigation of classical sites."

The opportunities for profitable study in Athens by American students have enormously increased since 1882, and the scope of the American School correspondingly extended. The University of Athens has become a great

university, and men of international eminence fill many of its chairs. The Greek Archaeological Society, with a membership extending throughout the world, has been instrumental in giving Greece a commanding position in this field. In the University, museums, and national schools are to be found specialists in every field of antiquarian studies, and their services are freely placed at the disposal of serious American students. The museums of Greece are incomparably rich in materials of every kind illustrating the civilization of the Eastern Mediterranean. The American School, therefore, while maintaining a small staff for the instruction and guidance of its students, commands all the scholarly resources of Athens for those who are pursuing studies in highly specialized fields. Thus the

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work of a student of sculpture was recently directed by Professor Studniczka of the German Institute, and next year a student of numismatics from the Numismatical Society of New York will study under Dr. Svoronos of the Greek Numismatic Museum. Among the fields in which our American students have worked with especial profit to themselves and have made distinguished contributions to science are Ancient History and Epigraphy, Geography and Topography, and Architecture—subjects included in the phrase “Classical Literature, Art and Antiquities,” if it is understood as it was meant by the founders of the School.

In 1882 the school possessed no building of its own and no endowment, but its work was carried on in rented rooms, and its expenses were met by annual contributions. That an institution founded upon such an insufficient financial basis has continued to stand for forty years is due in great measure to the excellence of its peculiar organization.

The French and German schools at Athens were maintained entirely by the home governments, and the same is true of the schools established later by Austria and Italy. Even the British school, founded in 1884, has received an annual grant from parliament. The American school could expect no direct assistance from the home government, but had to depend entirely upon contributions from other sources. It might have seemed prudent to wait until a modest endowment had been secured before opening the School, but the committee appointed by the Institute felt that delay was to be avoided and therefore “persuaded the friends of nine colleges and universities to undertake to pay \$250 annually, for each college, towards the current expenses of the

School, for a period of ten years or until the permanent endowment be secured.” By this means funds sufficient for the needs of the infant institution were obtained and—what has proved to be of the greatest advantage—close connection between the School and some of the most important seats of learning in the United States was established. To the original committee were added members to represent the coöperating colleges and universities, and in this way the Managing Committee, which has for forty years conducted the affairs of the School, came into being. The inauguration of the system which has proved to be so satisfactory is due chiefly to the chairman of the original committee and first chairman of the Managing Committee, the late Professor John Williams White. In 1886 (as a measure of financial prudence), the School was incorporated under the laws of Massachusetts.

ORGANIZATION

The vested funds and the property of the School are managed by a Board of Trustees, not exceeding fifteen in number, resident in the United States. The first President of the Board was James Russell Lowell, and the present incumbent is Mr. Justice William Caleb Loring, until recently an Associate Justice of the Supreme Court of Massachusetts. The immediate supervision of the School is, however, exercised by a Managing Committee, also resident in the United States. This Committee consists of representatives of the co-operating institutions—now thirty-three in number—a few members chosen for special reasons (e. g. Dr. Edward Robinson, of the Metropolitan Museum, and Dr. Arthur Fairbanks, of the Boston Museum of Art), and four members ex-officio: the Treasurer of the



View from the School. Monastery in the Foreground; Mt. Hymettus in the Background.

Board of Trustees, the Director of the School, the President of the Archaeological Institute of America, and the Chairman of the Managing Committee of the School in Palestine. The Trustees are for the most part men of affairs, the members of the Managing Committee for the most part men of learning. The chairman of the Managing Committee, elected by his colleagues, is the executive head of the institution. The first chairman, Professor John Williams White, served until 1887. His successor, Professor Thomas Day Seymour, served with rare devotion until 1901, to be followed by Professor James Rignall Wheeler, whose self-sacrificing care for the interests of the School ended only with his death in 1918. Each of these chairmen con-

tributed greatly to the material and scholarly development of the School. The present chairman is Professor Edward Capps. All the officers of the School in America, whether of the Trustees or of the Managing Committee, serve without compensation.

This plan of management has in practice worked admirably. There is no overlapping of function such as is observed in most institutions of learning. As an educational institution the School is under the full control of the colleges and universities that help to support it; its property and investments are in the hands of business men. Each year the Treasurer, representing the Trustees, informs the Committee of the amount of income available for the ensuing year, and the Committee makes

ART AND ARCHAEOLOGY

its budget accordingly. There can be no expansion unless there are funds to maintain it, nor can a deficit be deliberately incurred. In fact, there are no annual deficits to be made up, and the endowment funds have not only never been encroached upon but have been consistently built up from year to year out of savings.

The staff at Athens now consists of a Director, an Assistant Director, an Annual Professor sent out by one of the coöperating institutions, and an Assistant Professor of Architecture; to these may be added the two Fellows, one of whom receives his stipend from the Archaeological Institute of America and the other from the School. As soon as funds are available additional Fellowships will be established, for instance in Greek Literature, Ancient History, Byzantine History, Early Christianity, and Architecture. Professor Joseph Clark Hoppin, who proposes to conduct certain supplementary excavations at the site of the Argive Heraeum, is under appointment as Research Professor. In the near future a Librarian will be appointed and probably an Executive Secretary.

MATERIAL DEVELOPMENT

In 1882 the School had, as has been said, no endowment, no building, and no income beyond what was promised in the name of nine American institutions of learning. The salary of the first Director, Professor W. W. Goodwin, was paid by Harvard University. His first care on reaching Athens was to find quarters for the School, and early in October, 1882, the School took possession of the upper part of a house in a street named after Queen Amalia, the consort of Otho, first King of the Hellenes. This house, conveniently situated near the Arch of Hadrian and

the Olympieum, served the needs of the School until 1887, when the lease was abandoned in the hope that the new building planned for permanent occupation would be ready in the autumn of that year. This hope was not fulfilled, and for a year the School was housed in rented rooms in the city, but in the autumn of 1888 all was in readiness, and the School was at last able to take possession of its permanent home.

The School building stands on the southern slope of Lycabettus, commanding a view across the valley to Mt. Hymettus, over the roofs of the city to the Acropolis, and beyond the blue waters of the Saronic Gulf to the island of Aegina and the Peloponnesian mainland. The plot of ground on which it stands, about an acre and a half in extent, was presented to the School by decree of his Majesty King George I, on June 29, 1886. It is bounded on three sides by streets, and the grounds of the British School adjoin it on the west. Across the street to the south are the buildings of the *Evangelismos* hospital, to the east is the monastery "Of the Incorporeal Ones" (*Ton Asomaton*), and across the street to the north is a plot of ground jointly acquired by the British and American schools, in part by gift of the Greek government and in part by purchase,¹ in 1919. On our part of this it is proposed to erect a women's hostel, in order that the women who attend the School may have suitable and convenient quarters. The School building, as erected in 1888, contained a large room for the library, apartments for the Director and his family, a few sleeping rooms for students, a kitchen,

¹ The funds for the purchase of our part came from private subscriptions, supplemented by gifts representing five women's colleges—Bryn Mawr, Vassar, Mt. Holyoke, Smith and Radcliffe. President Thomas of Bryn Mawr took the lead in raising the money from the colleges.

ART AND ARCHAEOLOGY

and other rooms for various purposes. For many years this building was entirely satisfactory, but as time went on, and especially in view of the constant and gratifying growth of the library, additional space became necessary. It was therefore decided, in 1907, to build an east wing which should furnish the needed space and would also complete the original plan in a logical manner. The funds were contributed by friends of the School, chief among them being Mr. James Loeb, for many years and now a constant benefactor; his gift of \$25,000 made possible the addition. The work was finished in 1915. The addition increased the library space by about one-third, provided on the first floor a common room for the students, a study, an office, and a ladies' room; on the ground floor a kitchen, pantry, and student's dining room, and above the library four bedrooms for students. The School now possesses a building (p. 174) adequate for all present needs—except housing the women—and, in particular, a library room of ample proportions, containing a collection of books which has grown from about 400 in 1882 to about 10,000, and suitable also for the public meetings of the School, at which large audiences are present. It is of interest to note that the School's principal library fund bears the name of John Hay, having been contributed by Mr. Hay in 1903.

The financial position of the School has always been sound, because of careful management, but has never been satisfactory. The erection and enlargement of the building, the purchase of the land for the women's hostel, the growth of the library, and such excavations as have been carried on hitherto have been made possible by funds generously contributed for special purposes. For the payment of current ex-

penses the School has had to depend in great part upon the annual contributions of the coöperating colleges and universities, though an endowment fund of over \$150,000 has been built up out of gifts and savings. In 1917, when the pressure of the war began to be seriously felt, the Carnegie Corporation came to the rescue with a gift to endowment of \$25,000, and the Auxiliary Fund, modelled on the alumni funds of many colleges, was established. At the present time over 400 subscribers to this Fund contribute annually some \$6000, which goes into endowment. The annual budget is in the neighborhood of \$20,000.

In the spring of 1920 it became clear to the Managing Committee that the resources of the School, then amounting to only about \$14,000 annually, were no longer adequate to maintain it on its former level of efficiency and service, to say nothing of the desirability of expansion to meet the extraordinary opportunities which the post-war conditions in the Near East had created. It was clear that from \$200,000 to \$300,000 additional endowment was required to meet the situation. Plans were accordingly formulated to this end, and an application for aid was made to the Carnegie Corporation in the summer of 1920. This application was ably reinforced by Dr. Edward Robinson, Director of the Metropolitan Museum of Art, who seized the occasion of a visit to Greece in the spring of 1921 to study the work of the School at close range and to formulate independently an estimate of its immediate needs. Already intimately acquainted with the internal affairs of the School as a member of the Managing Committee, and exceptionally equipped to appraise its achievements in the fields of archaeology



The Gennadeion: Study of the Principal Elevation.

and art, Dr. Robinson addressed to Dr. Pritchett, President of the Carnegie Corporation, an earnest plea for the assistance for which application had been made. In May, 1921, the Corporation appropriated \$100,000 for endowment on condition that an additional \$150,000 should be raised by July, 1925, and further agreed to pay \$5,000 a year for current expenses while the new endowment was being raised. It is gratifying to be able to say that of the \$150,000 to be raised by the School nearly two-thirds have already been subscribed. Moreover, in the spring of 1922 Mr. John D. Rockefeller, Jr., after a careful examination into the history, management, and needs of the School, subscribed \$100,000 toward its endowment, on the sole condition that the campaign already in progress should be successfully completed by June, 1924; and he also in the meantime agreed to contribute \$5,000 a year for current expenses. The Trustees and Managing Committee are therefore charged with the task of raising the balance of the fund of \$150,000 in less than two years, at which time \$200,000

additional becomes available—or a total addition to endowment of \$350,000.

THE GENNADIUS LIBRARY

Meanwhile the School has received a remarkable gift which would certainly not have been offered if the past of the School had not been such as to inspire the donor with confidence in its future. Dr. Joannes Gennadius, dean of the diplomatic service of Greece, and for forty years the Greek Minister at the court of St. James, has presented his magnificent library, now in his residence in London, to the American School at Athens, on condition that it shall be properly housed, cared for and made accessible to the scholars of the world who resort to Athens for study.

The Library consists of between 45,000 and 50,000 items, all relating to Greece, ancient, Byzantine, and modern—its history, geography, language, literature, art, archaeology, Early Christianity, etc. It comprises a superb set of the first editions of the Greek classics; all the first and rarest editions of the Greek Scriptures, of the Greek Fathers, and of the Greek Liturgies; a full collection of works on travel in

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Greece and the Levant; some 800 historic and artistic bindings of the sixteenth, seventeenth, and eighteenth centuries; a large number of manuscripts; and innumerable rare or unique single items. But its chief value is in its completeness as a collection—"uniquely comprehensive within its field" says Mr. Herbert Putnam, the Librarian of Congress, who has examined the catalogue and appraised the library, and "without its equal in the world" according to a distinguished Englishman who is intimately acquainted with the collection.

During the forty years of its existence the American School at Athens has accumulated, through modest buying and through gifts, a working library of some 10,000 volumes. Now at a single stroke it comes into the possession of what is probably the richest and most complete collection in the world within its field, which is precisely the field which the School was established to cover, and of a value approaching that of the present total property and endowment of the School. It is an amazing piece of good fortune, and an act of unexampled generosity on the part of the distinguished Hellene who made the gift. Through this gift the School at once enters upon a period of increased usefulness to classical studies.¹

The readers of this journal have already been informed of the generous grant of \$200,000 made by the Carnegie Corporation to enable the School to comply with the conditions of the gift of the Gennadius Library. The Greek

government has also done its part in the same spirit of generous rivalry by recommending to Parliament an act of expropriation by which a magnificent plot of land in close proximity to the present property of the School has become available, without cost to the School, for the Gennadeion. The announcement of the gifts of Dr. Gennadius and the Carnegie Corporation made to Parliament by the Greek Minister of Education, when he introduced the bill and read the letter of Mr. Elihu Root to the Prime Minister, evoked great enthusiasm; and on all sides the international significance of this new foundation is recognized. Plans for the building and for the development of the grounds are already well advanced; within a short time the Gennadeion will be open for the use of scholars of all nations; and a new era both for the American School and for the studies fostered by it will begin.

THE DIRECTORATE

In the earliest years of the School, the Director was simply an American college professor who had obtained leave of absence from his regular work for the purpose of serving the School. So Professor Goodwin, of Harvard, was succeeded by Professor Packard, of Yale, who was, however, overcome by illness soon after he reached Athens; the management of the School was taken over by Dr. Sterrett, who had been a member of the School in the preceding year. In 1884-1885 Wesleyan University furnished the Director, Professor Van Benschoten, who was followed in succession by Professor F. D. Allen, of Harvard, Professor D'Ooge, of the University of Michigan, and Professor Merriam, of Columbia. Each of these was an admirable scholar, but each had to begin as a new man at

¹ For a full description of the Gennadius Library, together with the correspondence which passed between Mr. Gennadius and Professor Mitchell Carroll, Secretary of the Washington Archaeological Society, Professor Capps, Chairman of the Managing Committee, and Justice Loring, President of the Trustees of the School, the reader is referred to the May number of ART AND ARCHAEOLOGY, to the "American School at Athens Notes" in the June and July numbers for the announcement of the gift of the building by the Carnegie Corporation; and to these "Notes" in the September and October numbers for the correspondence between Mr. Elihu Root of the Carnegie Corporation and the Prime Minister of Greece relative to the whole remarkable transaction.

ART AND ARCHAEOLOGY

Athens, with no knowledge of local conditions and often with little or no information concerning recent discoveries or problems in archaeology. There was no continuity in the work of the School. Foreign scholars, though they admired the enterprise and the intelligence of the Americans at Athens, were perplexed by the instability and apparent lack of serious purpose in the management, and the friends of the School in America were convinced that the time had come for the appointment of a Director who should hold office for a term of years. The position of Director was accordingly offered to Dr. Charles Waldstein (now Sir Charles Walston), a graduate of Columbia University and at the time Reader in Classical Archaeology in Cambridge University, England. Combining the two positions and spending a few months each year in Greece, he retained the Directorship for four years. The first permanent resident Director was Professor Frank Bigelow Tarbell, then of Harvard, who however resigned after one year to accept a position in the new University of Chicago. In 1893 Professor Rufus B. Richardson of Dartmouth became Director, and to him is due the present organization of the work of the School. He was succeeded in 1903 by Dr. Theodore Woolsey Heermance, of Yale, whose untimely death in 1904 cut off a brilliant career. In 1905 the present incumbent, Dr. Bert Hodge Hill, then of the Boston Museum of Art, was appointed.

THE ANNUAL PROFESSORSHIP

In the earliest days of the School the staff at Athens consisted only of the Director, who was a professor in an American college and remained at Athens only eight months. As a permanent arrangement this was obviously

unsatisfactory, and a Director with more lasting tenure was appointed, as has been said, in 1888. But in the previous years it had been clear that the annual directorate was not without its advantages. Athens is far from America, and the friends of the School are not always in touch with foreign lands. The students, being for the most part young and without wide reputation, could not speak with authority in the United States, but the Director, a man of some note among scholars and the friends of scholarship, could make his voice heard in public and in private among those whose interest in the School was of vital importance to its welfare. That the Director himself, by spending eight months in Greece, gained a livelier appreciation of the surroundings of the ancient Greeks, thereby adding new life to his teaching after his return, was also a fact worth considering. Moreover, the presence of an older man, an American whose permanent work was in America and who was familiar with American conditions, tended to keep the students, especially those who had been studying in Europe before coming to the School at Athens, from forgetting that their own future work would be in the United States, and from overlooking the difference between European conditions and those in their own country. These advantages were clearly worth retaining, and therefore there has been, since the first appointment of a more permanent Director, an Annual Professor whose title has varied more or less, but who has usually, in view of the fact that he is Professor of Greek in America, been called Professor of the Greek Language and Literature. The existing arrangement secures for the School the necessary continuity of effort and policy through the permanent

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Director and close touch with institutions and conditions at home through the Annual Professor.

OTHER OFFICERS

As time went on it became constantly more evident that the Director, even with the help of the Annual Professor, could not be expected to oversee the care of the grounds, to engage servants and purchase supplies, to carry on negotiations with the Greek government and with private persons preparatory to excavations, to conduct excavations, to entertain distinguished guests, Americans and others, to attend court functions, and also to help the students in their work and do original work of his own. It was obvious that he must have assistance, and therefore, for nearly twenty years, there has been a Secretary or, as at present, an Assistant Director, who has always been a past member of the School, to relieve the Director of some of his burdens. The present incumbent of this office is Dr. Carl W. Blegen, whose researches in prehistoric archaeology have brought him well-merited distinction.

For many years the subject of Greek Architecture has engaged the attention of some of the best minds among both staff and students, the opportunities for research in this field being unusually attractive both to the practicing architect and to the archaeologist; and many of the most brilliant discoveries and studies which the members of the School have produced lie in this field. In recognition of the importance of this subject for the School a Fellowship in Architecture was established in 1903, supported at first by a grant from the Carnegie Institution, and later taken into the regular budget. If the incumbent remains for a period of years he becomes a regular member of the staff

with a title appropriate to his rank. Dr. Leicester B. Holland, formerly of the School of Architecture of the University of Pennsylvania, now holds this position, having succeeded Mr. William Bell Dinsmoor, now of Columbia University. There is a special fund for the purchase of books in Architecture, contributed by friends of Dr. Heermance and bearing his name.

THE STUDENTS

With very few exceptions the students are graduates of American colleges, and indeed many have been working for a year or more as graduate students before coming to Athens. Until the year 1886-1887 no student had been a member of the School more than one year, but at that time two students remained to continue the work they had begun the year before, and since that time the usual period of membership has been two years, though many still go away after one year at Athens, and others stay for three years. There is, then, no prescribed term of residence, except that a student who wishes to be rated as a regular member must study in Greece or Greek lands for ten months. The only further requirement is that "every regular member of the School shall pursue some definite subject of study or research in Classical Literature, Art, or Antiquities, and shall present a paper embodying the results of some important part of his year's work, unless for special reasons he is excused from these obligations by the Director."

Since 1895 the nucleus of the student body has been formed by the two Fellows selected annually by competitive examination, except that a Fellow in residence may be reappointed without examination on recommendation of the Director and the Annual Professor.

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Since 1903, as stated above, the subject of Architecture has been represented either by a Fellow or by a more advanced scholar, who devotes himself chiefly to research, but may be called upon to give instruction, and prepares for publication the drawings of the buildings and sites uncovered by the School's excavations. Of the remaining students many are the holders of fellowships or travelling scholarships from institutions in the United States. No distinction is made between men and women, except that as yet the School is unable to offer lodging to women. This is a condition that should speedily be remedied by the erection of the women's hostel already referred to; for although Athens is a congenial place of residence for women of American social traditions and training, and they can move about freely in city or country without the embarrassment they would encounter in Italy or France, for example, yet the absence of a home for them near the School, which is at some distance from the hotels and restaurants of the city, constitutes a distinct disadvantage for them as compared with the men.

For such a body of students regular lessons like those of undergraduates are needless and would be absurd. Nevertheless it has been found well worth while to conduct courses of lectures and readings at which all members of the School are ordinarily expected to be present. The Director and Assistant Director lecture at some ancient ruin, or in a museum, or on some subject connected with the topography of Athens; the Annual Professor expounds some classical author or speaks on some subject connected with ancient literature, history, or antiquities, and the students read papers embodying the results of researches of their own. In addition the School holds each year a

few public meetings to which scholars and others who may be interested are invited, and the members of the American School are, in turn, welcomed at public meetings held by the schools of other nations. But most of the time of the students is spent in their own studies and investigations, at any rate after their first year of residence.

Such are the activities of the School at Athens during the winter, when the weather makes long trips undesirable. Yet even in winter short trips are of frequent occurrence. A Fiat camion and a Ford car, the School's inheritance from the American Red Cross, bring any part of Attica within easy distance for either large or small parties: Eleusis can be reached in an hour, or Decelcia, or Acharnae, or Salamis, or Cephissia; Phyle, Marathon, Sunium, Aegosthena, Dionyso, Rhannus, Vari, Braurium, the Amphiaracum at Oropus, can be comfortably visited in a day; and Aegina and other sites adjacent to Attica are also within easy range by car or steamer. Longer trips are, however, generally reserved for the autumn and the spring. In the autumn the School as a whole travels through the Peloponnese, visiting Corinth, Mycenae, Tiryns, Argos, Epidaurus, Sparta, Olympia, and other places, stopping in each place for hours or days, as may seem best. In the autumn, too, a trip is made to Delphi, Thebes, Chalcis, Thermopylae, the monasteries of Meteora, and other places in central and northern Greece. The automobile has immensely increased the facility of travel and the number of sites visited each year, since it is quite practicable to leave Athens in the early morning and sleep at Delphi or Sparta. And the Greek government generously allows our students half fare on the state railroads. In preparation for these

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journeys the students are expected to read the descriptions of the various sites given by ancient and modern writers and to study the reports of excavations. Each student is expected to devote special attention to some one or two places or some particular monuments, so that he can discuss them on the spot for the benefit of the rest.

This system of student lectures is often fruitful of discovery. Thus at Delphi, where the French excavators have always welcomed our assistance in the solution of their problems, Washburn discovered the earlier erased inscription on the base of the famous bronze charioteer. And so again Miss Gardiner (Mrs. Whitmore) and K. K. Smith investigated the monument of Daochos the Thessalian, that containing the statue of Agias by Lysippus; and they found that the group as hitherto restored included a mediocre Roman statue, for which must be substituted a beautiful Lysippean figure recomposed from a head exhibited in the Museum, a leg lying in the basement storehouse, and a torso opportunely found at that moment in a modern stone wall. And once more, on a School trip, Dinsmoor made the observations which gave the solution of the Cnidian-Siphnian problem, for which the French School offered their *Bulletin* as the medium of publication.

For the Cnidian-Siphnian controversy was in full swing in 1909, when Dinsmoor visited Delphi. The marble treasury, containing the predecessors of the Maidens of the Erechtheum, had been reproduced in two slightly variant full size plaster models, one in the Delphi Museum, the other at the head of the grand stairway of the Louvre near the Victory of Samothrace; and it had, after considerable hesitation, been almost unanimously regarded as Cni-

dian. But the famous sculptured frieze, which so inspired the sculptor Paul Manship, was at that very moment being subdivided and assigned to three different buildings. In comparing the marble architectural fragments with the model, Dinsmoor found certain discrepancies of measurement which invalidated the plaster restoration; a careful inventory of all the marble fragments showed that they were of three distinct types, of which one could be identified as Cnidian on the evidence of inscriptions, the second could be referred to a foundation attributed with probability to Massilia, leaving for the third, which agreed best with the allusion in Herodotus, the name Siphnian. Each of these three buildings was recomposed on paper, from foundation to roof. The famous frieze, however, proved to be a unit, and it was not Cnidian; its members fitted, stone by stone, the Siphnian architrave and cornice. The next problem, that of providing foundations for the Cnidian and Siphnian treasuries, led to an investigation of all the treasuries at Delphi; the Siphnian foundation was clearly that always associated with the plaster model, but the Cnidians now received a rapidly disintegrating, and hitherto nameless, foundation of yellow limestone, which after this identification acquired a protecting tile roof. Incidental to this investigation was the location of the two successive treasuries of Syracuse, and the attribution to the older one of the peculiar oblong sculptured metopes hitherto assigned to Sicyon.

In the spring, when the students have learned enough modern Greek to enable them to travel easily, the trips are, as a rule, not organized by the School, but students travel in continental Greece, visiting places not

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reached in the autumn or revisiting those which are of special interest; or they study the wonderful remains of pre-Hellenic civilization in Crete; or they cruise among the islands of the Aegean, inspecting the excavations at Delos carried on by the French School, the great collection of early vases in the museum at Mykonos, the ruins of Phylakopi excavated on the island of Melos by the British School, and the relics of ancient civilization at Thera which were unearthed by the German Hiller von Gärtringen; or they go to Asia Minor, where the cities of Pergamon, Priene, and Miletus have been excavated by the Germans, Ephesus by the Austrians (after Englishmen had excavated the great temple of Artemis), Assos by Americans, and Troy by Schliemann and Dörpfeld. The important American excavations at Sardis are still in progress and offer the traveling student much interesting material for study, and at Colophon work has been begun. The trip to Asia Minor is often combined with a visit to Constantinople, where the student of ancient art finds abundance of material in the rich museum, the student of less remote antiquity can devote himself to Byzantine architecture as seen in St. Sophia and other buildings, and to Byzantine painting, decorative sculpture, and mosaics, the last most remarkably represented in the church—now mosque—of Kahrie Djami; and the student of mankind is almost bewildered by the mingled mass of different types thronging the narrow streets and the great Galata bridge. Some students have extended their journey to Egypt, whence the ancients believed many elements of civilization

came to Hellas and where Hellenistic culture had one of its most important centres. Travel such as this gives the student a broader outlook on history and helps him to connect antiquity with modern times.

During the European War the regular work of the School was necessarily suspended, it being impossible to send either students or professors to Greece in 1916, 1917, 1918, and 1919. The services of Mr. Hill and Mr. Blegen were at first placed at the disposal of the American Legation; and on the organization in 1918 of the American Red Cross Commission to Greece, the property of the School and the resident staff were by formal act of the Trustees made available for its work. The School building became the residence of the higher officers of the Commission, and Mr. Hill and Mr. Blegen were detailed to various important duties. The chief of the commission appointed by President Wilson was the Chairman of the School's Managing Committee, Professor Capps, and his successor in 1919-20 was Professor H. B. Dewing, who was appointed for that year the Annual Professor. Mr. Blegen also rendered important services to the Paris Peace Commission in connection with the intricate problems of boundaries and race distribution, and Mr. Hill in helping to put down the typhus epidemic in Macedonia; while Mr. Dinsmoor received a commission and was assigned to the staff of the American Military Attaché at Athens. Altogether the School did its part in the war creditably. To commemorate the hospitality of the School the members of the Red Cross Commission contributed a special fund for excavations.

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EXCAVATIONS OF CLASSIC SITES

It is chiefly in the spring and autumn that excavations are carried on, though sometimes work begun in spring is continued in summer, and sometimes the work of the autumn does not come to an end until the rainy season has set in; but, generally speaking, the Director and Assistant Director are in Athens during the winter to conduct the winter work of the School, and in the summer months the students are travelling or studying outside of Greece.

In the paragraph of the Regulations already quoted, we find, as parts of the object of the School, "to aid original research in these subjects (Classical Literature, Art, and Antiquities); and to coöperate with the Archaeological Institute of America . . . in conducting the exploration and excavation of classic sites." This sounds as if the founders of the School hardly expected it to conduct excavations independently of the Institute; but even in the first year of the School it became evident that "original research in these subjects" might call for excavation. Mr. Crow, who was investigating the Pnyx, the great assembling place of the Athenians, had to obtain the permission of the Ephor of Antiquities and dig some rather short and shallow trenches to settle questions relating to ancient foundations.

Excavation is, then, sometimes a necessary part of research—of an investigation which has not the discovery of new material as its chief end; but excavation of new sites primarily for the purpose of finding new material is also a legitimate part of the work of the School, not only as a part of the prosecution of original research, but also because excavation offers the students of the School a kind of training which

cannot be obtained in any other way and which is invaluable to any one who is called upon to weigh archaeological evidence. Excavations have, therefore, been carried on by the School, not only because they increase and maintain its reputation alongside of the other foreign schools at Athens, but partly because they constitute an important division of archaeological research and partly also because the School, as a teaching institution, must give its students the opportunity to watch, take part in, and, in some measure, direct them.

The first real excavation undertaken by the School was at Thoricus, in Attica. It was known that a theatre existed here in ancient times, and in the spring of 1886 work was begun, under the direction of Professor F. D. Allen, in the hope of finding some evidence either for or against the existence of a raised stage in the Greek theatre of classical times; for the belief, founded on a somewhat perplexing passage in Vitruvius, that the Greek actors performed on a high stage, had recently been called in question by Professor Dörpfeld of the German Institute. The excavations at Thoricus, though they failed to settle the question of the stage—concerning which scholars are even now not all agreed—nevertheless laid bare remains of the most primitive type of Greek theatre (pp. 185, 186) known to us—a building without back-scene or stage buildings of any kind—and therefore of considerable importance for the history of the theatre.

In the following year (1887) the theatre at Sicyon (pp. 187, 188), not far from Corinth, was excavated. Here the foundations showed that the original "stage-building" had been altered; a



Thoricus: Theatre.

German Institute Photograph.

watercourse, similar to that in the theatre of Dionysus at Athens, encircled the orchestra, and an underground passage (further examined in 1891) leading from the orchestra to a point behind the front wall of the "stage-building," may have provided a means for the sudden appearance and disappearance of actors. A similar passage was found in the theatre at Eretria, a building of most unusual type in several respects (p. 189). Excavations were carried on there by the School in 1891-1892 and 1894-1895. The theatre at Corinth was also investigated by the School, and a fifth theatre,—that at Oeniadae in western Acarnania—was excavated in 1900 and 1901. These theatres were not among

the great ones of ancient times, but they each added something important to our knowledge of the conditions of the ancient drama and, taken in conjunction with researches simultaneously carried on by American scholars from the point of view of the extant dramas, made the American contribution to the stage question next to that of the Germans in originality and comprehensiveness. Mention should be made of some interesting sculptures found at Sicyon, and of the foundations of a temple and a large gymnasium, some tombs, and also much jewelry and many fine specimens of white lecythi discovered at Eretria.

Of peculiar interest to students of the drama, though in this case no



Thoriceus: Theatre.

German Institute Photograph.

theatre was excavated, was the excavation undertaken in 1886 at a place on the side of Mt. Pentelicus called Dionyso. Here were the deserted ruins of a church, the apse of which was so built as to utilize an ancient semi-circular structure which, from an inscription still preserved on its face, was seen to be a choragic monument dedicated to Dionysus by Cephisius, son of Timarchus, of Icaria. Now ancient tradition has it that the cult of Dionysus, the patron deity of the drama, was first introduced into Attica at Icaria and also that Icaria was the birthplace of Thespis, to whom the invention of drama is attributed. The suggestion that Dionyso was the site of ancient Icaria had already been made but as yet it was only a suggestion.

Professor Merriam, Director of the School, hoped that excavations would establish a proof, and in this he was not disappointed. Foundations of several buildings, including a temple, were uncovered, and many fragments of sculpture came to light. Among these were parts of a head of Dionysus of fine archaic art, a colossal archaic torso, three other torsoes, a relief showing Apollo seated on the omphalos with Leto and Artemis behind him, and a fine archaic stele closely resembling the well-known stele of Aristion in the National Museum at Athens. Inscriptions were found which prove conclusively that Dionyso is the site of Icaria and also that the cult of Dionysus was especially prominent there. The excavations, then, established the site



Sicyon: Theatre.

German Institute Photograph.

of the Attic deme of Icaria, confirmed the traditions relative to the cult of Dionysus and the early steps in the development of the drama, and also brought to light some sculptures which are interesting purely as works of art. These results were extremely gratifying, especially in view of the brief duration (six weeks) and small cost (\$288.13) of the undertaking.

In the years immediately following the success at Dionysos, excavations were undertaken by the School at Stamata (1889), which was proved to be the site of the Attic deme Plotheia, Anthedon (1889), Thisbe (1889), Plataea (1889, 1891), Eretria (1891-92, 1894-95), Sparta, Amyclae, and Phlius (1892). The chief results of the work

at Eretria have already been mentioned. At all the other sites results of some interest were obtained, and the students gained valuable experience.

But the first excavations on a large scale were those carried on with the coöperation of the Archaeological Institute of America in the four years 1892-1895 at the Argive Heraeum. This was one of the most important sanctuaries of ancient Greece. It was the chief temple of Hera, the patron goddess of Argos; the years of its priestesses were cited, like those of the Olympic games or the Athenian archons, for the fixing of dates; and the statue of gold and ivory within the temple of the fifth century B. C. was the work of Polycleitus, one of the



Sicyon: Theatre.

German Institute Photograph.

greatest sculptors of that great period. The date of that temple, and therefore of the statue, is fixed with some approach to accuracy, for it is known that the earlier temple was burned in 424 B. C. and that a new building, designed by an Argive architect, Eupolemus, was erected shortly after. The site, on a spur of Mt. Euboea that projects into the plain some four miles from the ancient city of Argos, had been previously explored, and the remains of ancient walls there were plainly to be seen. There was every reason to believe that excavations at the Heraeum would have good results, though just what would be discovered no one could tell.

In the end all reasonable expectations were fulfilled. The foundations of two

temples, one very archaic, the other of the fifth century B. C., were laid bare, round about them were remains of eight other monumental structures ranging in date from early in the sixth century B. C. down to Roman times. Among the sculptures discovered are pieces of the greatest value for the understanding of Greek art of the fifth century. The pottery offers an unbroken sequence from the early Bronze Age down through the classic period, showing that the site was sacred long before the traditional time of the Trojan War, and representing all the changes in ceramic technique and fashion which followed each other through the centuries. The bronzes, which number almost 6,000 pieces, and also



Eretria: Theatre.

German Institute Photograph.

the numerous terra-cotta figures, belong chiefly, though not entirely, to the period when archaic Greek art was slowly emerging from the darkness that followed the destruction of the pre-Hellenic civilization.

The results of these excavations have been fully published (see below) and cannot be described in detail here. Of the temple of the fifth century it will suffice to say that although only its foundations (p. 191), were found *in situ*, so many architectural fragments were discovered that the entire building could be restored in Mr. Tilton's drawing (p. 192). The sculptures discovered are of great interest. The great statue by Polycleitus, being made of gold and ivory, was of course de-

stroyed centuries ago for the sake of its valuable materials, but fragments of the decorative marble sculptures of the temple were found in considerable number. The most striking of these—for it is probably from one of the pediments, though positive proof of this is impossible—is a very well preserved marble head, to which Dr. Waldstein, Director of the School and of the excavations, gave the name of "Hera" (Frontispiece). It is the head of a young woman, finely wrought and filled with the dignity and self restraint characteristic of the best Greek sculpture. Fragments of relief, evidently from the metopes of the temple (p. 193), show remarkable technical skill, great care in execution, and considerable originality



Eretria: Gymnasium.

of conception. Now the temple to which these sculptures belonged was built soon after 524 B. C., when Polycleitus, who made the great statue within the temple, was the chief of the Argive school of sculpture. Of all his works, which were chiefly of bronze, not one is now known to exist in the original, though copies made in Roman times, and for the most part done in marble, give us a fair idea of the general appearance of some of the more famous among them. What more natural than to assume that the sculptors who decorated this temple were the pupils and assistants of the great master to whom his, and their, fellow citizens had entrusted the creation of the priceless statue within? If that assumption is

justified, these fragments help us to appreciate the art of Polycleitus and his school, and they prove that there was in that art far more life and movement, variety and invention, than is seen in the Roman copies from which our knowledge of the great Argive sculptor has hitherto been derived.

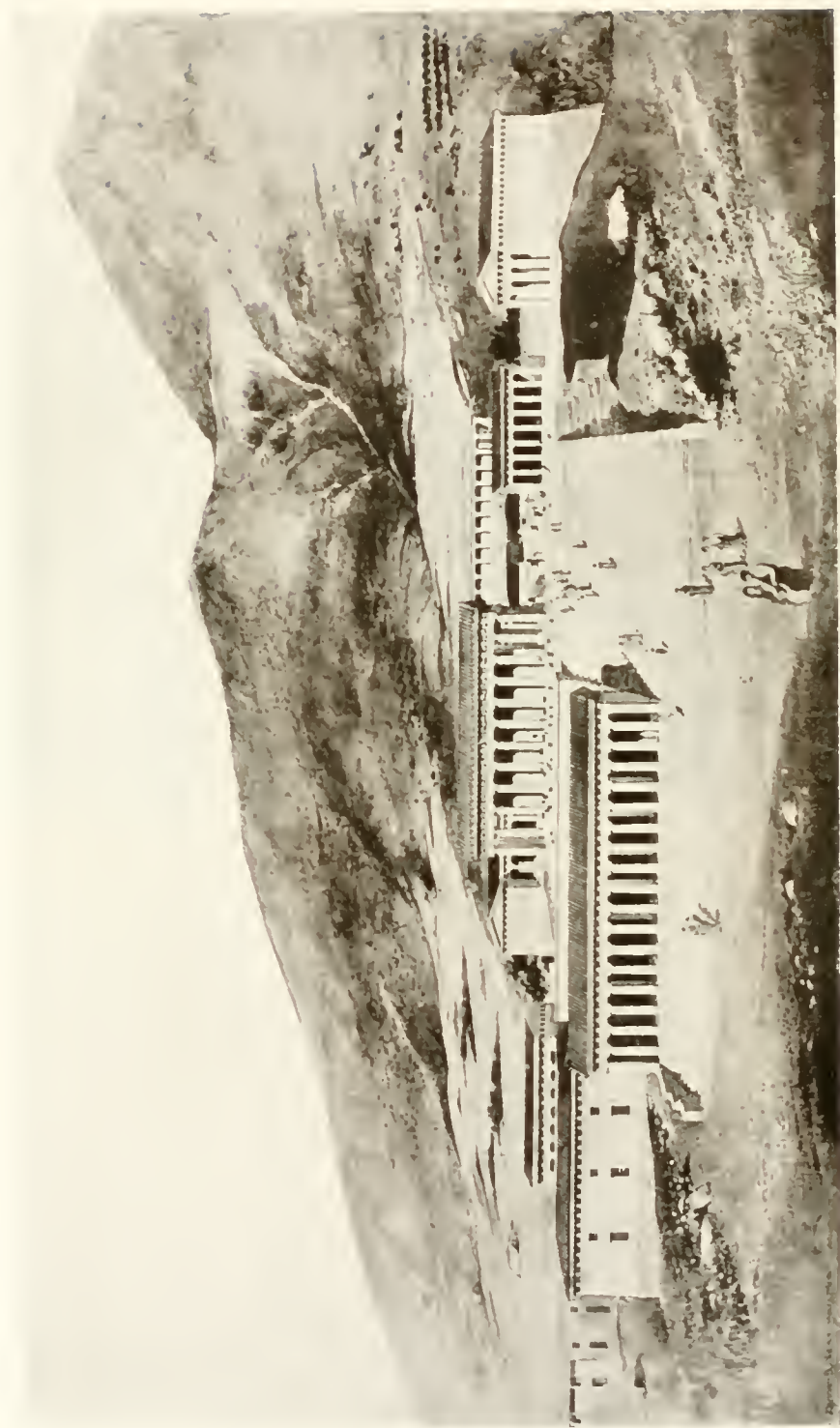
While the work at the Heraeum was in progress, trial excavations were conducted, in 1893, at Koutsopodi, the site of the ancient deme of Oenoe, but without notable result, and in 1895 the site called Koukounari was investigated. Here a sacrificial calendar of the fourth century B. C. was found, prescribing the offerings to be brought at certain times and the prices to be paid for them, but there were no further



Argive Heraeum: Foundations of the Temple.

interesting results. In the following year the excavations at Corinth were begun, which have continued, with interruptions due to wars and other causes, until the present time, and are not yet completed. The funds for these excavations were given in great part by Mrs. J. Montgomery Sears. But before describing these, it will be well to mention briefly the minor excavations of classic sites after 1895. At Oeniadae, in Acarnania, excavations carried on in 1901 at the expense of two members of the School, Dr. L. L. Forman and Mr. J. Montgomery Sears, Jr., laid bare a theatre, a bath, and some ship-houses. In the same year the cave at Vari, in Attica, was cleared at the suggestion of Mr. Weller and at the expense of students of the School, and

in it were found reliefs, inscriptions, numerous small objects of terra-cotta, fragments of pottery, coins, and great quantities of lamps of various periods. At Halae, where Miss Walker and Miss Goldinan conducted excavations at their own expense in 1911 and 1912, valuable vases and terra-cottas and some important inscriptions were found. In 1911, too, excavations were undertaken with a fund contributed by the University of Chicago at the request of Professor Buck to discover the site of the ancient Opus. Trials were made at several places, various foundations and small objects were found, and the site of Opus was determined. The excavations at Corinth are so important that they are treated separately in the following pages.



Argive Heraeum: Restoration in Perspective.

By Edward L. Tilton.



Head of Youth from a Metope of the Argive Heraeum.

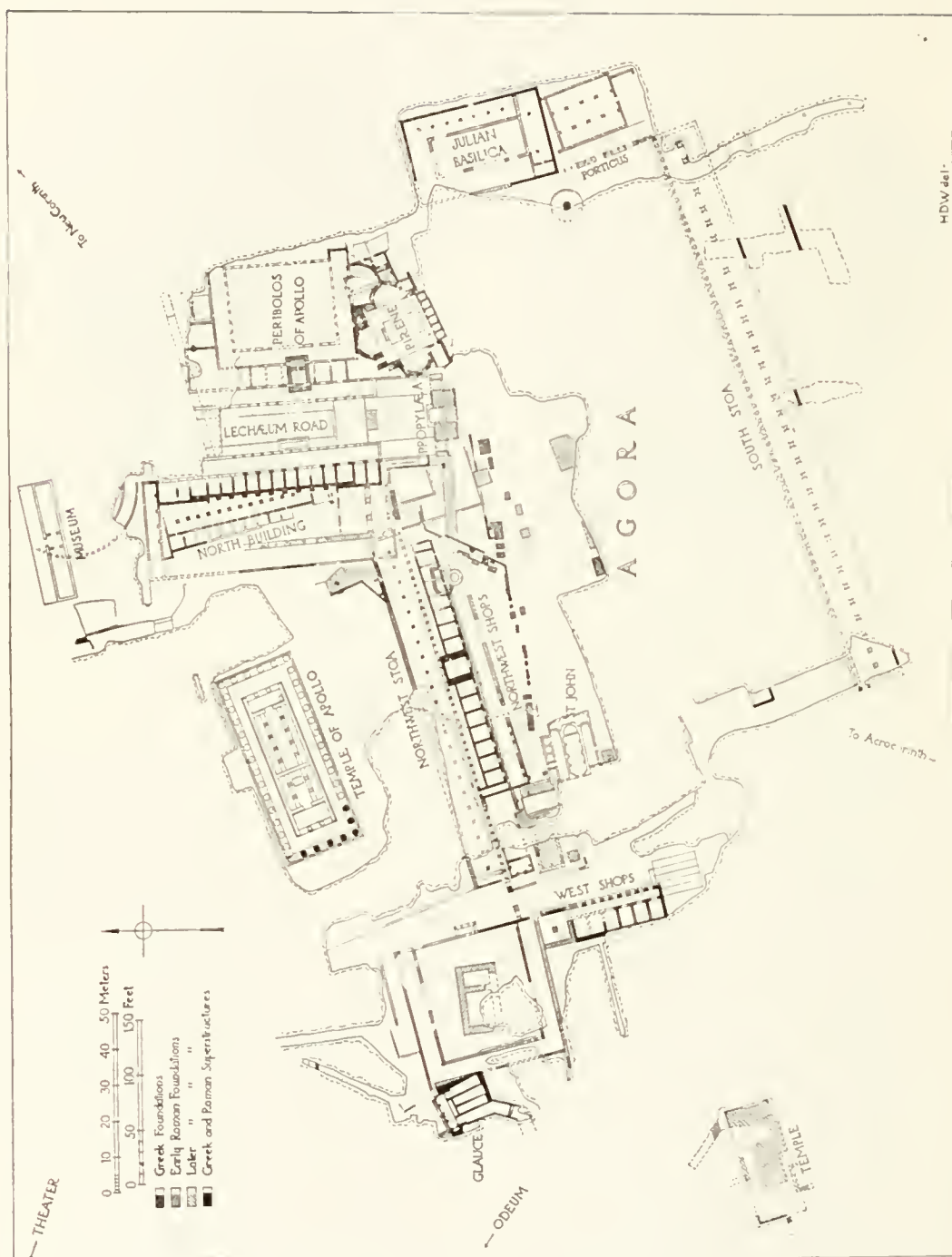
THE EXCAVATIONS AT CORINTH

The greatest enterprise in excavation undertaken by the School is at Corinth. Situated at the end of the isthmus which connects the Peloponnese with central Greece, protected and strengthened by the steep and lofty Acrocorinthus, which was, before the invention of heavy artillery, an almost impregnable citadel (p.196), and profiting by the commerce of the Saronic Gulf as well as of the gulf to which its own name was given, Corinth was one of the greatest and richest cities of ancient Greece. Destroyed by the Roman Mummius in 146 B. C., it was restored somewhat later and continued to be for centuries a place of great importance.

Before the excavations the only visible monument that marked the

site of the ancient city was the great Doric temple (p. 219), of very early, though unknown, date. It was not even known what god was worshiped there. The existence of this temple proved that the destruction of 146 B. C. was not absolutely complete, and that there was some hope of finding remains dating from the great days of Greece, but it was, of course, probable that most of the buildings and minor monuments discovered would belong to later times. This has proved to be the case, though, as will be seen, the remains of the classical Greek period are peculiarly interesting.

It was a great undertaking to lay bare the area of a large city, and no little time had to be devoted to tentative and exploratory digging. The



By H. D. Wood

Plan of the Excavations at Corinth.

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work has been carried on for seventeen seasons in the period from 1896 to 1916 and is still incomplete. A chronological record of it would be difficult to understand, unless it were made unduly long, and therefore what follows is a description of results, arranged in topographical, rather than chronological, order.

The city lay at the north foot of the Acrocorinthus upon two extensive natural terraces, 50 to 100 metres above sea level and 30 to 80 metres above the fertile plain that stretches along the Corinthian Gulf, here only two kilometers distant. Where the upper of the two terraces formed a deep bay in the side of the hill and the ascent from the lower was thus most gradual, was the Agora, about which centered the commercial and political life of the ancient city.

The excavations have been concerned almost exclusively with the Agora itself and the districts immediately north and northwest of it, in dependence upon the description of Pausanias, the traveller of the second century A. D., by whom most of the objects judged worthy of mention were seen about the Agora and along roads leading from it toward Lechaëum, one of the two harbors of Corinth, to the north, and toward Sicyon, its nearest neighbor and rival, to the northwest.

The area excavated lies in the midst of the group of hamlets which constitute the modern village of Old Corinth. From its central square, marked by a venerable plane tree of great size, we turn towards Acrocorinthus, pass the modest Museum of antiquities (at present an overcrowded storehouse) and after a minute's walk reach a broad street with raised sidewalks, paved with slabs of hard pinkish-white limestone taken from an Acrocorinthian

quarry (p. 196). The smooth gutter seen at the inner edge of the sidewalks received water from the eaves of colonnades that once lined the street. Of these, the foundations and much of the stylobate remain in place, with (on the west side of the road) a few column-bases.

This street is mentioned by Pausanias as the Straight Road toward Lechaëum. It has been traced more than 300 metres northward, in numerous pits sunk in the gardens below Plane Tree Square; and doubtless extended actually to the edge of the terrace that overlooks the plain. The road did not have one continuous slope, but was interrupted by steps at intervals where the slope was steepest. It was thus, of course, closed to wheel traffic, as is testified also by the complete absence of ruts in the pavement.

At the head of the street, and extending quite across it, are two paved platforms: the lower is four steps above the road; the second, 2.10 m. higher, was approached by stairs enclosed between *podia* projecting from it. (Earlier stairs, also, which reached the whole width of the street, may be seen within the western *podium*.) The steps, where not destroyed, are now largely concealed by a stairway-ramp constructed in the middle ages to make the approach easier, and, probably, to dispose of awkward masses of material from ruined Roman buildings.

Beyond the upper platform rose the Propylaea, the gateway into the Agora. In its first form it was a long shallow building, of five arches, the central one widest and deepest, constructed of *poros*—the soft smooth-grained travertine yielded by many quarries in Corinthia and exported largely in antiquity, as at the present day. This portal was replaced in the first century A. D. by a regular triumphal arch in marble,



Photograph by F. Boissoneau & Co., Geneva.

Corinth: Lechaean Road and Steps to Propylaea from north; at right, Shops and Foundations of Basilica; Acrocorinthus in Background.

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which in turn later suffered one or two remodellings. Of the marble-faced arches only the foundations and a part of the core of the piers remain; of the *poros* gateway a little of the actual façade may be observed. When Pausanias saw the arch, in the second century A. D., it was surmounted by two gilded bronze quadrigae: of Helios, the Sun, and of his son Phaethon. When the stranger coming from Lechaëum looked for the first time up this stately street, lined with marble porticoes, to the great arch with its gleaming chariots and the grey acropolis towering beyond, the impression must have been memorable indeed—even upon the visitor who had come solely to waste his substance in the expensive pleasures of luxurious Corinth.

The more western of the colonnades that flanked the upper end of Lechaëum Road served as portico to a row of sixteen small shops of excellent, solid construction. They were open at the front nearly their whole width, to admit light and allow display of wares for sale, quite like the stalls alongside old streets in this part of the world today. Their heavy rear wall supported a filling of earth and débris which brought the level behind even with their top.

Upon the terrace so formed, and as an upper story above the shops, was built a Basilica, 23 metres wide and 65 metres long, having its main hall of the usual form, 46 metres in length, with three rooms at either end. The central of these at the north—unfortunately completely destroyed—was presumably the Tribunal; one, at least, of the rooms at the south was a vestibule, the entrance to the building having been at that end, where alone the grade permitted.

This Basilica, which was wholly of *poros*, dates from a time toward the end

of the first century B. C., not very long, probably, after Corinth was made the capital of the Roman Province of Achaia in 27 B. C. It was afterwards enlarged, to 70 m. by 27.50 m., and completely rebuilt in marble, with the plan somewhat changed. The floor level was raised about half a metre; the end rooms were eliminated; and the great hall had now, between the aisles and the central area, colonnades of sixteen by four columns instead of the eleven by four of the original building; the shops received vaulted ceilings of concrete; and the marble colonnade of the Corinthian order, of which we have already noted the stylobate and certain bases *in situ*, replaced their original portico beside the Lechaëum Road.

Little enough remains of the superstructure of either basilica—of the earlier, one Ionic column base and two sub-bases at the south end of the hall; of the later, a part of the west wall where it was cut in the rock of the hill of the old Temple of Apollo. The foundations, however, of both are distinctly imposing as they stand.

Underneath the Basilica, at a depth of about 4 metres, are considerable remains of a Greek Market, dating from around the end of the fifth century B. C., which is designated on the plan as the "North Building." The site for it was cut out of the rock and clay of the east end of the Temple Hill, the foundations being generally a single course of stone set into the clay. The south end of the building was a Doric stoa, of which one drum of the westernmost column is still *in situ*, with a piece of stylobate.

This colonnade was 4.5 m. deep, separated by a light partition from the main hall of the building, which extends thence 40.5 m. northward. Ranged down the length of it was a

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row of thirteen columns at intervals of three metres. For nine of them the square bases remain in place, and on the southernmost of these an unfluted column-drum, 0.625 m. in diameter, 0.25 m. high. This base and drum, untouched by the builders of the first Basilica, was cut in half when foundations were laid for the second Basilica, and then ages later halved again when the Byzantine owner of Shop VIII dug him a cellar behind his shop. The western wall of the hall, parallel with the axial line of the columns and 3.25 m. distant, was in its southern part simply a facing for the scarped rock, but for the remaining 35 m. of its length was the front wall of a space 2.8 m. to 3.6 m. wide, which seems to have been divided into ten shops or stalls. The face of the wall is broken into panels by narrow pilasters of very slight projection, two panels between every pair of doors. The panelled wall was carried up only 1.35 m., while the pilasters went on as doorposts and pillars to architraves (or lintels) that supported the ceiling. The upper block of each panel was hewn out into a rectangular tank and this waterproofed with a lining of cement. Thus each little shop had at either side of its door a sort of display window, with a tank (or box—for the waterproofing *may* have been intended to keep moisture out) containing something which the imagination of the reader must supply—perhaps live sweet-water fishes, or ferns and flowering plants, or olive oil, or possibly nuts, or dried fruits.

Of the eastern part, the front, of this building we can know nothing positively, since the Roman shops that look out on the Lechaëum Road occupy the same area at a level about one metre deeper. It may be guessed, however, that the colonnade of which

we have a little at the south extended also along the east side of the building, and perhaps across the north end. Architrave blocks found well preserved in foundations of the Basilica show that the columns, whatever their number, were spaced at 2.12 m. Since this can have no relation to the spacing of the interior columns, it is probable that there was a wall separating the main hall from the eastern portico, as from the southern.

This structure doubtless shared the fate of the other buildings of Hellenic Corinth when, in 146 B. C., the Roman Consul Mummius destroyed the city in punishment for its conspicuous share in the final hopeless struggle of the Achaean League against the power of Rome. Toward the end of the century of desolation that followed, or immediately after the re-founding of the city, what then remained of the old Market above the metre of earth that had accumulated upon its floor was occupied in a humble way, as is witnessed by a few slight walls, two areas of flagging, and a stone tub, buried when the Basilica was built.

On the opposite side of the Lechaëum Road, partly underneath, partly behind, the colonnade bordering the street, is the foundation, of most excellent workmanship, of a small Greek Temple dating apparently from the fifth century B. C. Its plan shows a square cella and a pronaos which would most naturally be restored as *distyle in antis*. On the top of the foundation accurate setting lines indicate the exact position of the superstructure. But of this not a stone remains. For some reason the temple was removed even during Greek times, and there was constructed where the cella had been a sort of baldachin having four square pillars, the two western joined by a

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light wall. Within stood doubtless the image of a god, or some sacred object. Judging by the profile of the bases of the pillars, which alone remain, the baldachin is to be referred to about the third century B. C.

At the front of the temple there is a Greek pavement of large smooth pebbles set in cement, with a narrow frame of cut stone. To right and left of the temple are foundations of pedestals; at the south a square stone water basin of high antiquity, to the north parts of an extensive floor of waterproof cement. In the earth hereabouts are potsherds of all classical periods. A little to the northwest two groups of perfectly preserved geometric vases were found (Published *A. J. A.* IX, 411-421, Pls. XI-XVI); and here also, in a late wall, was found an excellent marble copy of a noble statue, doubtless of a goddess, from the fifth century B. C.

The temple and shrine are believed probably to have been sacred to Apollo for the reason that a much later court surrounded with colonnades, lying above and immediately to the east of the temple, is known from the description of Pausanias to have been the "Peribolos" of Apollo.

The Peribolos is a quadrangular court measuring 29 metres (north to south) by 22 metres, enclosed on all sides by a marble Ionic colonnade slightly under 5 m. deep. The stylobate is of hard pinkish limestone like that of the pavement of the Lechaëum Road and has before it a gutter cut in the same material. Both the court and the porticoes were originally unpaved; in the former a thin marble pavement was afterwards added, and in the latter a figured mosaic. Though there is nothing of the colonnade in place above the stylobate, abundant material has



Corinth: Statue of a Goddess. After an Original of the Fifth Century, B. C. From East of Lechaëum Road.

been found for a complete restoration of the order, which is of marble, 4.65 m. high. A well cut inscription on the frieze gives us some information concerning the dedicator of the porches, too little, however, to identify him; he belonged to the Roman patrician gens Aemilia.



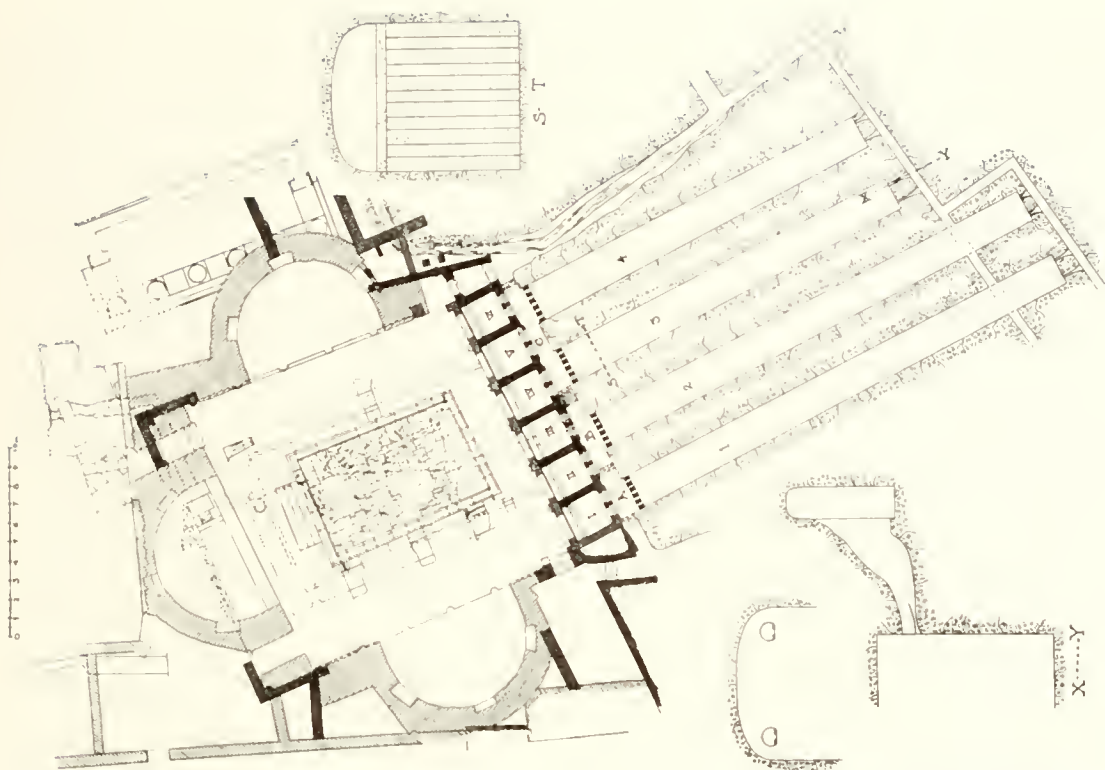
Corinth The Fountain Peirene. Façade and Court, from the north

According to Pausanias there was in the Peribolos a bronze statue of Apollo, and a painting representing Odysseus slaying the suitors of Penelope. If traces of this painting survive at all they will be on the wall of the eastern colonnade, which has not yet been excavated.

Opening into the south portico of the Peribolos is an apse 12 m. in diameter and 7.5 m. deep, which had across its front (in place, that is, of the rear wall of the portico) a row of four columns. Since its walls are too light to carry vaulting its roof must have been of wood. This apse suffered from the greater importance of the fountain Peirene. It was thrust off the axis of the Peribolos in the first place, because

the walls of the court of Peirene did not leave it room; and when, in the second century A. D., that court was remodelled, the apse lost its semicircular form and a considerable part of its area.

From the south portico of the Peribolos of Apollo one went down directly to the famous fountain Peirene by a flight of twelve easy steps (their total "rise" was 1.70 m.). A second similar entrance led down from the eastern of the colonnades at the head of the Lechaicum Road. Entering by either stairway we find a marble-paved court about 15 m. square, with massive apses on three sides and on the south, opposite the entrances, a row of six arches through which we look into as many low square chambers (p. 201).



Corinth: Peirene—Plan of Court and of Underground Chamber (I-VI), Basins (A-C) and Reservoirs (1-4) S-T and X-Y; sections at quadruple scale.

These Pausanias describes, fitly, as "chambers made like grottos, from which the water flows into a fountain in the open air." That fountain is seen in the middle of the court: a quadrangular sort of basin 6 m. wide and 9.5 m. long, sunk 1.2 m. below the general level, with a marble floor bordered by a white stone gutter. Water poured into this through spouts (at one period they numbered fourteen) out of a broad, covered, cement-lined channel that passes along three sides of the basin, drawing its supply from two of the chambers (II and V on the plan). The gutter discharged, near the northeast corner of the basin, into a deep drain, leaving the "basin" normally dry.

The court itself, with its three large apses and the quadrangular basin in

the centre, belongs to the second century of our era; the two columns and three bases in line with them set out a little before the main façade were placed where we see them in the fifth or sixth century A. D.; the façade itself—six semicircular arches with engaged columns between, in *poros* stone,—dates from the reign of Augustus; the chambers immediately behind, into which we look through the arches, have walls of the fifth century B. C. and are decorated at the back with a delicate Ionic order of the third century; farther in still, the three narrow, deep basins and behind them four cemented reservoirs with elliptical vaulted ceilings were doubtless constructed in the ambitious days of the Cypselid tyrants. The fragment of a marble column laid

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horizontally under the fourth arch of the façade dates from well down in the middle ages, when a tiny chapel occupied a corner (the southwest) of the court and this itself was a small Christian cemetery; the cemented water channel seen at the east edge of the floor of the court carried water down toward the village square until the end of the nineteenth century; the channel beside it, cut in sundry marble blocks (columns, architraves and cornices) did the same about a thousand years earlier.

In its earliest preserved form Peirene consists of four reservoirs, cut in the native rock (clay), 2 m. wide, separated by clay walls about 1.8 m. thick. The height at the front is about 2.5 m., diminishing toward the rear as the floor rises; the two eastern reservoirs are 20 m. long, the western 25.5 m. All are lined throughout with a hard waterproof plaster made of a brown bonding material (a natural cement, doubtless) and fine pebbles. A very large part of the original plaster is preserved, but there are also considerable repairs.

Each reservoir has at its inner end, near the top, two funnel-shaped supply holes (the easternmost has by exception only one) through which flowed water brought by a tunnel likewise cut in the clay and rock. This is about 0.60 m. wide and generally 1.75 m. or more in height. It is lined with cement across the floor and up about 0.30 m. on each side. At the openings through which water was discharged into the reservoirs a little dam 0.05 m. high was made, to assure a flow of clear water, sand and silt remaining on the floor of the tunnel. The principal source of the eastern reservoirs is about 150 m. distant, to the southeast, where the tunnel ends against a ledge of conglomerate rock from under which comes a copious

flow of water. Shortly before the end a branch leads to a second less copious spring. It has been possible to follow the western tunnel to a point only 100 m. from the reservoirs. Each tunnel could be reached through a passage from its end of the front of the fountain. The two sources together supply normally about 3,000 gallons the hour in midsummer. In 1919 after a very wet winter and a thorough cleansing of the tunnels, the flow measured even 8,000 gallons the hour. The capacity of the reservoirs may be reckoned at from 100,000 to 120,000 gallons.

Extending across the front of these are deep draw-basins 0.90 m. wide, the smaller eastern reservoirs having together one basin while each of the other two has its own. As may be seen from the plan, the supply could be turned at will into any reservoir, so that it was possible to clean the fountain by installments, two basins remaining in use while the third, with its reservoir or reservoirs, was emptied and cleansed. The front wall of the draw-basins was finished at the top with a plain coping of slight projection; the rear walls, separating them from the reservoirs, are of the same height as the front. Instead of being solid partitions (with only a hole to let the water through, that could be plugged at need) they are plain stone grilles with five openings. Consequently the draw-basins could not be emptied separately from their reservoirs. The front wall of the basins was, from the outside, of course a sort of parapet. Over it water was drawn in jars—witness the deep wearings—by persons standing where now the six chambers are, behind the Roman arches. The drain required by this extensive system with its abundant and varying flow of water has been traced for some 200 m. from the north

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side of the court, but the necessary separate direct connections of the three draw-basins with it, which must have existed, cannot now be found without destroying work of good Roman periods. For present practical purposes, therefore, a later drain underneath the court has been cut down to the required depth.

Above the basins and the area before them was an overhanging ledge of fine conglomerate rock, that forms the next stratum above the clay, which has here been completely cut away. The rock was doubtless supported by pillars and served as the roof of the portico of the fountain. In the course of time this was divided into six rooms by means of the well-built partitions that still survive. These are severely plain, with the outer ends finished as an *antä* having a very simple moulded capital. It is not clear whether the old draw-basins continued now to be used or were superseded by new ones within the six chambers. This seems certainly to have been the case in the last principal Greek period, when the delicate Ionic columns and *antae* with their entablature were set upon the old parapet of the draw-basins; for they are quite unfinished behind and are cut at the sides to receive stone slabs filling the intercolumniation. They form thus the ornamental background of the chambers, within which the water must now have been. Nothing survives, however, to show the details of the arrangement. At some later time, when the intercolumnar slabs were no longer in place, water appears again to have been drawn over the old parapet, beside the Ionic columns. A most probable time for this is the century of desolation, 146 to 46 B. C., and the earliest years after the refounding of the city.

There is little to indicate the appearance of the area before Peirene in Hellenic times. It may well have been simply an open square, mostly at a level some steps higher than the entrance to the fountain. In the latter part of the Greek period a shallow Doric hexastyle stoa faced it on the east (p. 204). The scanty remains of this building may be seen in the apse of the Peribolos of Apollo and in two rooms just south of that apse.

Not long after the refounding of Corinth the old simple façade of Peirene was masked by the *poros* wall we now see. A parapet with a moulded top was built along the front of the chambers, and these were made definitely draw-basins. Upon the parapet was set a series of stone arches and between these on projecting podia engaged Doric columns, supporting an architrave, above which are engaged Ionic columns. This two-story wall was carried around the other three sides of a quadrangular court, measuring about 17.5 m. north to south and 15 m. in width. Stumps of the whole series of half-columns may be seen *in situ*, with several shafts having more than half their original height, along the east and west sides of the court. The base of the north wall is preserved entire, or nearly so—well seen in the north apse—while under the stairs of the eastern entrance to the existing court there is a column of this wall and just to the east a bit of the stuccoed wall itself preserved to a height of 1.9 m.

Evidence may be seen here too of the fact that the walls of the quadrangle just described were, without being changed in plan, revetted with marble. At the time of the construction of the two-story *poros* façade about the court, or more probably at no great interval thereafter, an open-air fountain was



Restored by L. B. Holland

Corinth: Peirene in Hellenic Times. Front of the Fountain with Corner of Neighboring Hexastyle Stoa.

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built within the court, with its floor about 1.5 m. lower than that of the court and its walls about parallel with those of the court. A broad water channel, drawing its supply from the second and fifth chambers, was carried along three sides of this open-air fountain, delivering water through eleven or more spouts. The fountain seems to have been entered by steps at its northern corners. Probably towards the end of the first century A. D. the walls of the court were revetted with marble, but apparently no change was made in the plan. In the second century, however, probably by Herodes Atticus, the whole court was remodelled, getting the plan seen today. Massive apses, roofed with half domes, were added on three sides, the north line was drawn in, making the court nearly square, and the open-air fountain was also shortened by the insertion at the north end of a broad flight of four steps. Square podia were built filling the corners right and left of the steps, the floor was raised about 0.25 m., and paved with marble within a white limestone gutter. The spouts were now brought up to the top of the water-channel.

In connection either with this remodelling or with the earlier renewal in marble, the arched openings of the principal façade were narrowed so as to allow space enough between them for blind arches equal in width. There were now, that is, eleven arches where in the *poros* arrangement there had been six. The greater number of the marble pilasters that separated the arches are *in situ* still, though broken off. A very few fragments of blue marble voussoirs of the arches have been found. With the reconstruction in marble the front walls of the chambers were reinforced in bricks and

cement, their waterproof lining renewed and repaired, and their side walls decorated with paintings of Mediterranean fish swimming in dark blue water. The paintings are best preserved in chamber IV.

The marble floor of the three apses rises one step above that of the court; their walls were revetted in marble, of which a little is still in place, and they were roofed with half domes. In the wall of each apse are three niches for statues. A statue basis found here in Peirene bears a dedication by the Corinthians in honor of Regilla wife of Herodes Atticus. From this it has been inferred that it was he who paid the bills for this most ambitious redecoration of the court. In the niches may have been set portraits of members of Herodes' family—as in his exedra at Olympia. There were two approaches to the fountain from the north: an eastern directly out of the south portico of the Peribolos of Apollo, a western from the colonnade alongside the Lechaëum Road.

During the next two centuries there appears to have been little change in the fountain. At some time after the supply channels had pretty well filled up with sand and gravel, several spouts on each side were supplied by a lead pipe from a dam back in the tunnel at the west side of the fountain. The eastern tunnel was also dammed—both of course in order to have the water delivered under greater pressure. During these later Roman generations the chambers under the ledge seem to have been no longer used as draw-basins, the water from them being discharged through spouts into shallow marble basins.

We next see the fountain remodeled by setting a row of marble columns—the one capital *in situ* is of the Corinthian

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order—across the principal façade, placing short architrave blocks (wrong side up for choice) upon them reaching back to the wall, as “outlookers,” and then laying upon these regular architraves from column to column. On the exposed end of the outlookers was carved a palm branch, and on the face of the longer architraves, after an earlier inscription cut in Latin characters had been chiseled away, a new honorific inscription was painted in red. The preserved fragment of this may be seen on the step of the north apse. When these changes were made the court was repaved with thin marble (which appears to have come from the revetment of the walls), and the quadrangular open-air fountain was changed to a round basin, from which the surplus water flowed off, toward the northeast, in a gutter cut in the floor of the court. All the materials for these repairs and changes come from buildings of Roman date—the eastern of the two columns *in situ* is from the Peribolos of Apollo—combined as may be. The style of lettering would indicate that the red inscription was painted in the fifth century, or perhaps the sixth, of our era. At the very end of the fourth century Corinth was visited by a most disastrous earthquake, after which very probably such building material as we see in this last Peirene would have been available.

The artificial, elaborate character of the court and chambers and reservoirs and tunnels should not mislead one to imagine that Peirene is essentially an artificial fountain. The contrary is true; it is, and must always have been, a copious natural spring. Here, under a ledge of conglomerate rock, water gathering upon the impervious stratum of clay flowed off exactly as it does today at numerous points under the

bluff at the lower edge of the village and again down near the sea, in both which places the natural formation is quite the same as at Peirene—a stratum of conglomerate or limestone or sandstone resting upon a thick stratum of hard clay.

So, in spite of its present appearance, this Peirene is a *spring* of immemorial antiquity. It is thus not impossible that the traditions concerning Peirene apply to this very spring, though it is perhaps more probable that they have to do rather with the less copious source up on the Acrocorinthus, which Strabo calls Peirene and Pausanias states he was told was the real Peirene given to Sisyphus by the River God Asopus, from which the water was believed to flow down to the fountain in the city.

Passing from the Lechaicum Road through the Propylaea we enter the Agora, which stretched one hundred and fifty metres to the west, to our right, and sixty-five metres to the east, with an average breadth from north to south of about ninety-five metres. In the days of the city's highest prosperity this whole area was paved with marble in two main levels. The lower level sloped very gently upward from the Propylaea to the eastern end and along the north side of the Agora, while the upper area was a terrace thirty metres wide along the south side and somewhat broader along the west end. The greatest difference in elevation between the two areas was four metres, but at the dividing line the rise from the lower to the higher level was from two to two and a half metres only. In earlier times the territory of the Agora was subdivided into more than these two terraces, the earliest arrangement naturally following most closely the original configuration of the ground.



Corinth: Basilica at east end of Agora, from the north: A-A-A, outer walls; B-B-B, inner walls; C-C, later walls across basement of eastern and western aisles.

Of the whole area of the Agora rather less than one third has yet been uncovered, of its periphery and the buildings which bound it a little less than one half. The pavement already mentioned lay from three to five metres below the surface of the ground and some early Greek levels were as much as thirty-four feet deep. The principal section of the Agora laid bare is the northern part westward from the Propylaea, but at the eastern end, somewhere near which one interpretation of the words of Pausanias would place the Temple of Octavia, excavations were carried on in 1914-1915. In this campaign a very large building was laid bare, evidently bounding the Agora on the east. It is a monumental edifice

running north and south with a length of forty and a breadth of twenty-five metres. The foundations, consisting of an inner and an outer rectangle, are extremely solidly built of large well-worked blocks of *poros*. The plan is that of a simple basilica. The walls uncovered, though at one point preserved to a height of six courses, really belong to the substructure of the building. The space between the inner and outer rectangles was a basement aisle running around the four sides of the structure. Lighted by small windows (of which two on the east side are still preserved), this aisle was at some time decorated with white marble revetment and with colored marble pilasters, while a row of columns stood in the



Corinth. Statue of the Emperor Augustus; above life size. Found in "Julian" Basilica.

long axis. The eastern aisle is well preserved, but the western part of the building has almost entirely vanished. Nothing of the ground floor remains save the sockets cut for the heavy beams by which it was supported. The inner wall is very thick and doubtless carried a stylobate upon which stood columns.

Within the building were found one good block of a stylobate, two Corinthian capitals of large dimensions, and several blocks of architrave and frieze combined. We may thus with fair probability restore a colonnade of the Corinthian order about a large roofed hall, lighted from windows in a clerestory above the columns.

Numerous curved architrave blocks found in and about the building cannot be assigned to it, since it is in plan wholly rectilinear; but they are too heavy to have been brought from any considerable distance. One conjectures, therefore, that there may have been an apse at the north end of the building, containing in this case the Tribunal of the Basilica. A road and some small private houses need to be removed, however, before excavations can proceed in this direction.

The Basilica is made noteworthy by the sculptures found within it. Apart from three torsos—an early imperial copy or adaptation of a Greek semi-draped male figure, possibly a deity in its original form, and two men in armor, one of them wearing the cuirass of a commander who had won the honor of a triumph—there were four imperial portrait statues in heroic size, which take prominent rank among provincial Roman portraits.

One is clearly Augustus, fully draped in tunic and toga, of which a part is drawn over the head in sign of his office of Pontifex Maximus. This statue is preserved except for the feet and the hands. Another is an unusually well preserved nude statue of a youth, so closely resembling Augustus as to be most probably one of his grandsons (since he had no sons). There is likewise a second youth, of which only the head and chest are preserved, of precisely the same type as the first, also

nude with only the folds of a chlamys on the left shoulder. This youth is of a somewhat different physiognomy from the first, but might easily be his brother. Finally there is an almost perfectly preserved head, apparently of the Emperor Tiberius, an exceptionally fine piece of portraiture, unflattering enough to satisfy even Tacitus. Tiberius is represented unshaven, in sign of mourning.

Because of the presence of these portraits, and to distinguish this Basilica from that beside the road to Lechaëum we have ventured to call the building the Julian Basilica.

A substantial building, standing at a higher level than the Basilica to the south, occupies the rest of the east end of the Agora. Its purpose is unknown. On the side toward the Agora it is flanked by a shallow marble colonnade of the Ionic order.

Over against the junction of this colonnade with the Basilica stands a monument consisting of a circular podium (of which only the lowest courses are in place) from the centre of which rose a shaft over two metres in diameter. Of its original height and of what stood upon it there is now no



By H. D. Wood and L. B. Holland.

Corinth: Reconstruction of section of the Agora.

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Corinth: Pillar with colossal figure of Barbarian.
From upper order of "Captive's Façade."

indication. The monument dates from not earlier than the second century B. C. Close beside it is a small pit cut in native rock; this contained a mass of pottery, all of it, curiously, dating from an early prehistoric period.

The Agora is bounded on the south by a great stoa which had 71 Doric columns on the front and 34 Ionic columns in an interior row. It is approximately 164 metres long. Judged by its architectural and masonic character it dates from approximately 400 B. C. in its original form, though it was evidently restored when Corinth was refounded. Only the two ends of this colonnade have been uncovered.

West of the Propylaea, upon a heavy foundation of concrete carried down to hardpan, stood a high wall decorated with a two story façade of Parian marble in the Corinthian order. The columns, set out about eighty centimetres from the wall, supported an elaborately ornate entablature: architrave with three fasciae, separated by carved rope and bead-and-reel, and surmounted by a carved leaf-and-tongue moulding and plain fillet; frieze bearing in its principal field a pattern of lotus and palmette—a faraway echo of the exquisite "honeysuckle" of the Erechtheum—crowned by a carved bead and egg-and-dart moulding; dentilled cornice which on the corona presents an elaborate floral pattern in flat relief with egg-and-tongue moulding and plain abacus. No complete column shaft is preserved, nor has the base of one of these columns been identified, but from the size of the members we have we may judge that the total height of the column and entablature was about six metres. In the second story the places of at least four of these columns were taken by colossal figures of barbarian captives.

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They stood upon bases decorated in high relief with symbolic or semi-real scenes after battle: Victory adorning a trophy, a captive beside a heap of spoils, a "native" standing at the knee of his motherland, who seems to be mourning for her lost freedom. Two bases are preserved and parts of four colossal figures. Two are of women of whom only the heads, surprisingly well preserved, remain. Of the two men one is practically complete, the other preserved from the thighs up. They wear trousers after the strange manner of their country, a very full long-sleeved tunic, a cloak held by a large round brooch, and a soft, pointed cap. Their hair falls in long ringlets to their shoulders. Standing in an easy attitude, weight on one foot, with their arms folded, they are in truth monuments of resignation and patience.

At the back of these figures square pillars with Corinthian capitals carry an entablature similar to that of the lower story but about one third smaller. The cornice here is of greater overhang than the lower one, with relatively plain corona, but having the soffit of the overhang decorated with modillions and coffers. This upper entablature breaks back at two points into semi-circular bays, beyond which the frieze is without carved ornament. The pillar-capital to which the back of the head of the better preserved captive fits has a trapezoidal abacus of a shape suiting it to carry the curved epistyle at the east end of the western niche; the other existing capital has a square abacus and supported therefore straight pieces of architrave. A preserved bit of raking sima shows that there was a gable over the portion of the façade between the niches.

This elaborate and somewhat pretentious structure served in effect as

the south face of the Basilica west of the Lechaicum Road, though the actual south end of that building was twenty metres away. Between lay an open court, to which access was had through doorways cut in the wall behind the Captive's Façade. The rear of this wall, toward the court, seems to have been decorated with a lower order of pilasters of slight projection and an upper order of half columns or of pilasters. Of all this we possess certainly identified only a few architrave blocks. From masons' numbers on these it appears that there were originally at least a dozen such blocks, or more probably twenty or more. They were thus, presumably, carried round at least three sides of the court.

Along the north side of the Agora, west of the Captive's Façade, was erected at some time in the first century A. D. a colonnade with a row of fifteen chambers behind, called by us the Northwest Shops. The central room of the fifteen, still covered by its original stone vault, is a conspicuous landmark in this part of the excavations. Of the order of this colonnade nothing is preserved except the stylobate, upon which weather lines and other traces show that the lowest member of the column-bases was a square plinth, and that the columns were so placed as to allow thirty-two in the whole length of the building. Though the bases indicated by the plinth should be Ionic, the order of the façade may in those times have been Corinthian or even Doric. The total length of the building was almost seventy-three metres. It presumably had a second story, for the walls of the shops are all of distinctly heavy construction. Only the central shop had a vaulted ceiling of stone, since only there is provision made for the thrust



Corinth: Northwestern part of Agora, from east; Greek Bases, Triglyphed Terrace wall and (C) entrance to Sacred Spring; Roman Northwest Shops (B); against sky, Mediaeval Church of St. John (left) and Greek Temple of Apollo (right).

of such a vault. In the others the ceiling was doubtless of wood. With the shops in two stories there may well have been a second row of columns in the façade, superposed upon the first. Concerning this, however, there is no certainty.

Immediately behind the Northwest Shops and masked by them is a long colonnade, the Northwest Stoa, built in Greek times, probably in the third century B. C., and restored when the city was refounded by the Romans. It was about one hundred metres long, with a depth of ten metres. Along the front were forty-seven Doric columns, widely spaced in the Hellenistic manner, with three metopes and triglyphs to each intercolumniation. Inside a row of twenty-two Ionic columns assisted in supporting the roof. The whole building was constructed of *poros* stone, the surface covered with a very thin stucco, which may be seen on

many blocks underneath the heavier plaster applied by the Roman restorers.

The rear wall of the stoa was very heavy for much of its length, since it served as a terrace wall, supporting a filling of earth and stones by which the ground level behind was raised some five metres higher than that to the south. The construction of this wall is somewhat peculiar in that cement is used in the joints, though the blocks are fitted perfectly and bonded by the usual iron clamps and dowels. The joint is exact at the front and along the top, but the ends of the stones are slightly hollowed out, and the space thus left between blocks was filled with cement quite like that used in lining cisterns and water channels. The purpose of this arrangement was doubtless to prevent moisture from coming through the wall at the joints. Rather little is left of the walls of the

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stoa, and of the interior columns in most cases no more than the sub-base remains; but the stylobate is preserved in nearly its whole length and many exterior columns are still *in situ*, some of them standing to a good height.

This long stoa formed the northern border of the Agora during the last century of the Greek city and the first century of the Roman. With the building of the Northwest Shops it fell into disuse as a colonnade and its front was closed by a wall built along the line of the stylobate, filling the spaces between the columns. The building continued, however, for a very long time still to be used, serving no doubt as a sort of warehouse. The east end was taken down and built over into two chambers or more. The walls of these latter fortunately preserve for us some of the original architectural members of the stoa with the stucco of both the Greek and Roman periods clearly distinguishable upon them.

Within the Agora in the space now open between the Captives Façade and the Northwest Shops (in Roman times deeply buried beneath these buildings) and to the south of this area is a low terrace wall which, running some distance from northeast to southwest, turns westward, making a curious, obtuse angle. This wall, owing to the fact that it is decorated with a triglyph frieze, forms a very conspicuous feature in this part of the excavations. It stands now in three sections, the middle one set out some distance eastward from the line of the other two; but originally it formed one straight line with two interruptions or openings for stairways. One of these latter, about five metres from the corner mentioned above, leads down to a trapezoidal underground chamber which, from the two lions'-head spouts of

bronze still preserved in its rear wall, is seen to be a fountain.

Strange as it appears there is no doubt that these sections of triglyph frieze, though only one or two blocks are literally in the place for which they were first designed, were nevertheless made to serve their present purpose. It is the coping that betrays them; but for it one might perhaps believe, though with some difficulty, that they had been taken from their normal places in the entablature of a Doric building. The coping, however, can have had no such place. It consists of four members, cut on the same stone: a narrow plain fascia; a simplified Doric hawk's-beak moulding decorated with broad tongues painted alternately red and blue with yellow borders and centres of blue or red; a broad band bearing a Greek fret in yellow and red on a blue ground; and, as convincing evidence of the purpose for which these blocks were designed, a crowning member projecting fifteen centimetres from the face of the stone, clearly intended to protect the painted ornament and the triglyph frieze from the weather. In the frieze itself the triglyphs were painted blue, the metopes, under a blue band at the top, white. This white was renewed from time to time, and since some of it spread to the surface of the stones below, has thus left sure proof of the former existence of triglyph friezes, now entirely gone, on three other terrace walls in the neighborhood in addition to those here described.

On the top of the decorated terrace wall were tripods and statues, dedicated doubtless to the hero of the adjoining shrine discussed below. A bronze statue near the west end of the south wall was a work of the great sculptor Lysippus, as the existing inscribed pedestal of black Eleusinian stone testifies.

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Corinth. Bronze spout in Sacred Spring. From a cast.

The fountain which has already been mentioned gives evidence of having been used for long periods. In very early times there was at this point a projecting ledge of conglomerate beneath which over a bed of clay trickled a small spring. Though obviously of scanty volume the water of this spring seems to have been considered of great value, and no doubt in time tradition grew up about it until it came to be regarded as holy.

The first construction of which we have definite remains dates from the beginning of the fifth century B. C. or perhaps considerably earlier. At this time a rectangular chamber was built eastward from the ledge, with a reservoir at its east end, while its west wall closed up the low cavern beneath the projecting conglomerate shelf. In this wall two bronze spouts in the shape of lions' heads were set and behind the wall in a carefully laid floor were shallow channels, carried back as far as human beings could penetrate into

the diminishing cavern and designed to collect and convey the precious water to the two outlets. How precious the water was considered may be understood from the fact that the joints of the stones in these channels were meticulously covered over with thin bronze sheathing so that not a drop might escape.

Dripping from the bronze spouts into a well-made channel carved in *poros* the water was carried round the sides of the stone-paved chamber to the reservoir which occupied the full width of its eastern end. Access to the reservoir was provided from the east, where two deeply worn grooves close together in the stone side of the basin show that water was regularly drawn at only two points. This would be inexplicable were the fountain a public one; the public would surely have dipped in their jars everywhere along the front, and we should see a dozen wearings instead of merely a pair.

On the north side of the reservoir a stepped terrace-wall led up to a small triangular platform north of the fountain, from which in turn a flight of stone and rock steps ascended to the main terrace above to the northwest. The reason for carrying water up to this particular spot we shall discover later. In this early period the terrace wall decorated with the triglyph frieze, which has been described above, did not yet exist.

The building of this wall indeed marks a new period in the history of the fountain. For some reason which is not now clear it had become desirable to alter the ground level about the spring. When this rearrangement was completed the fountain had been transformed into a dark subterranean chamber entered by a narrow flight of steps leading down through the triglyphon as



Corinth: Area northwest of Propylaea, from southeast. In foreground, Greek Street, cut by two early Roman walls (A-A). Beyond these, foundations of Basilica. At left, at foot of the column of earth ("Martyra"), Boundary Stone of Sacred Precinct. At left edge of photograph, tunnel and water channel from small Greek Temple underneath Roman Northwest Shops (B).

we see it today. Coincident with this alteration seems to have been a diminution of the flow of water from the spring to the scantiest trickle. In the underground chamber no provision at all is made for carrying off waste. Jars presumably stood regularly beneath the lion's head spouts, receiving the precious drops and storing them against the time of need for sacrificial purposes. For perhaps one hundred years—throughout the fourth century B. C.—this arrangement of the spring endured. During this time the steps descending to the chamber were very little worn indeed—less than during the first five years of modern visits. Clearly the public was not admitted. Only the servants of the shrine on the terrace

above to the northwest were permitted to go down to fetch the "holy water" when their sacrificial ceremonies required it. Coming up the flight of steps with their water jars they walked some metres along the triglyphon, then turned to the west, mounting by a second stairway to the terrace of the shrine.

In the course of this century some alterations were made. Thus the middle section of terrace wall between the two stairways was set forward about one metre from its original line in order to provide more space above for votive offerings.

Not much later the Old Spring seems finally to have run absolutely dry. That it was still regarded as sacred,

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Corinth: Greek round-ended Temple; circular altar, from north. B-B, wall of Roman Northwest Shops; C, entrance to Sacred Spring.

however, is shown by the fact that, though now no longer of use, it was not dismantled, but was carefully closed with stone slabs and covered, together with the area to the east, with earth. For this very reason the fountain is still preserved in our own day with its bronze lion's head spouts intact, for the Romans never saw it or suspected its existence.

After the Old Spring had thus been buried, water still continued to be required in this spot. It was brought from a great distance in a well-constructed stone conduit, lined with cement and covered chiefly by stone slabs, and almost directly over the ancient reservoir, but more than two metres higher in level, a small square basin was built. From this basin jars could be filled and carried straight to the door of the shrine across the buried spring and triglyphon. This last period, in which other water was substituted for that of the Old Spring, beginning perhaps about the middle of the third century B. C., continued till the Roman conquest and the destruc-

tion of the city in 146 B. C. The illustration gives a general view of the ruins discovered to the northwest of this Propylaea (p. 215).

A small temple or shrine on the terrace above the wall with the triglyph frieze has been mentioned more than once, and it has been shown that in all periods of the Old Spring direct communication was maintained with this sanctuary. Of this building only the foundations and two blocks of the first course of the wall are preserved. It is a shrine of no great size, rectangular at its east end, apsidal toward the west. Of extremely good construction, its blocks are perfectly matched and bonded together by dove-tail clamps, showing that the building must date from the fifth century B. C.

Exactly at its centre is a small round altar, which, to judge from its level and its orientation, seems of earlier date than the temple. A circular stone curb ran round it, concentric with the altar shaft and about twenty centimetres from it: how much it rose above the floor can only be conjectured, since its top has been broken away. The little round altar stood thus within a shallow circular well. Starting from close beside it to the east, a cement-lined channel, partly made of blocks of *poros*, partly cut in native rock, was constructed to carry water eastward down to the edge of the terrace. Alongside the channel is a tunnel large enough for a man crawling on hands and knees. Its walls and floor are cut in solid rock, its ceiling, which also served as pavement of the area east of the temple, was of well fitted blocks of *poros* of varying thickness, made even on top by a layer of cement where necessary. The roof of the tunnel covers also the water-channel, leaving sufficient space so that a man

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from the tunnel could conveniently clean the channel. The tunnel ends beneath the temple just short of the altar. At their lower end the tunnel and the water-channel reach the face of the terrace at the level of the triglyph frieze, which here rests on a beautifully constructed three-course base. Upon a stone platform along the foot of this latter stands a stone bowl or basin to receive the water from the channel, which poured out through a spout in a metope. The next metope, swinging as a door, gave access to the tunnel.

In order that this metope might not stand out conspicuously as a door the other metopes of the frieze were made to look exactly like it. Ordinarily, as may be seen in numerous instances in this very region, when the frieze is of small scale, a triglyph and adjacent metope are cut from a single block of stone; or where the metope is of other material than the triglyph, the latter and the backer of the metope are cut from one block, while the metope itself, as a thin slab, is inserted from above. In the present instance, however, the triglyph, the backer of the metope, the narrow band at the top of the metope, and a second band above this (belonging usually to the cornice) are all cut from one block, while the metope itself is a separate inserted slab of the very same material. This unique, wasteful, and apparently futile method can hardly be explained otherwise than as due to a desire to have the metope appear separated (by a crack) from the bands above it. One of these metopes is then a genuine door, with the bands above it forming its lintel, and the others are deliberately made to match it in appearance. A passer-by might think the frieze a bit strange, but would certainly not imagine the metopes a row of doors, and would thus probably never

suspect that one of them actually was a door. Close inspection of the place, even visiting, was by official edict strictly forbidden. For, a little to the east, where a main street leading up to the temple of Apollo gave access to the area below the terrace, there was set by the curb which separated this area from the street a stele bearing in large old-fashioned letters (of the kind used about 500 B. C.) a warning that the place was sacred and not to be entered on penalty of a specified fine. If one whose curiosity led him to disregard the fine entered the area and by chance happened to push open the metope-door (which naturally could not have been betrayed by a lock) he was still not free to go on up the tunnel. For just far enough inside to allow a man to crowd in and close the metope behind him, a real door, doubtless well locked, barred further progress except to one who had the key. This we know from the grooves cut in the rock walls of the tunnel.

This tunnel was without doubt, so far certainly as the masons who built it and the visitors who saw it being made had reason to know, provided to give access to the little water-channel that served the altar, for periodical cleaning. It was a very elaborate and costly arrangement, to be sure, but may well have seemed a luxury becoming the sanctuary, which may not have lacked funds. Ordinarily a water-channel, placed like this one close beneath the surface of the ground, was reached, if it ever became clogged, by lifting one or more of its cover slabs. Tunnels are usual only for aqueducts well under ground.

After the masons' work was finished, eight or ten generations of citizens and priests frequented the sanctuary. Shall we suppose that it never occurred to

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the latter—whatever the original purpose of the tunnel—that here was apparatus that might be used to strengthen faith, to augment the fame and perhaps the income of their sanctuary? At the upper end of the tunnel, within the temple, there is a small hole opening out like a megaphone below the floor level. Under favorable circumstances a voice sounding here might impress a listener in the temple not a little. Or if men came to seek healing and slept a night in the temple, strange sounds from a mysterious source would be more likely to induce dreams that could be remembered and that could be interpreted by the priest to the advantage of all concerned. Or if one standing alone before the altar were to ask questions of a most private and secret sort, would not the answer given the next day be more apt if a priest with attentive ears had lain concealed in the tunnel when the question was propounded?

Who the god of this small temple was we do not know. Probably a "hero" rather than one of the Olympians. Some local demi-god, most likely, at whose simple altar there was from time to time a sacrifice involving use of water, along with, or after, wine or milk or honey or oil or blood. More specific evidence as to his identity we can hardly hope to find. The whole area has been excavated to hardpan without bringing to light a clue to his name.

With the destruction of the Greek city the temple ceased to exist. Not far to the south, however, there is a round foundation of early Roman times that may perhaps have borne a shrine or tiny temple dedicated to the same hero as the original temple and altar that had gone before. Some tradition of the sanctity of the place may have survived the century of desolation.

Some distance to the southwest of the temple, which apparently had no walled precinct about it, we find ourselves in an open part of the Agora, where a broken line of bases seems to mark the southern boundary of the sacred area. Following westward the line of these bases (and passing by a tunnel beneath a modern road) we come, ascending slightly, to the northwest corner of the Agora. To the west, forming the west side of the great open Agora, are the ruins of a colonnade, backed by a row of six vaulted chambers. The shallow portico was built in bluish marble in a modified form of the Corinthian order. On the faces of the capitals were carved curious animal-heads, winged lions, sheep, eagles, etc. Farther south is the concrete foundation of a broad monumental staircase which led up to a high Roman temple of which the massive concrete foundations still project above ground. This may be the building Pausanias calls the temple of Octavia.

From the northwest corner of the Agora in Greek times a street led out directly toward the Fountain of Glauce. In the Roman period the road first proceeded north through a simple gateway, probably an arch, and then, having passed a sacred precinct on either side, turned westward. Of these two precincts that on the west side contained a small temple set in an enclosure with colonnades on three sides and a wall decorated with half columns on the fourth. In this latter was the principal entrance, marked on the outside by a small portico with four unfluted columns. This sanctuary, dating probably from the first century A. D., is in a very ruinous state. No evidence has come to light to show to what god it was dedicated.



Corinth: Temple of Apollo, from southwest.



Corinth: Temple of Apollo, from east. A-A, foundations of Peristyle; bed cut in rock for foundation of cellar walls, B-B, for interior columns, C-C.

On the opposite side of the street was a much larger precinct, which we are now able from Pausanias' description to identify as that of Apollo. Until excavations gave the key to Pausanias' words the very ancient temple (p. 219), which here stands conspicuously on a hill as the characteristic landmark of Corinth, was claimed now for Poseidon, now for Athena. Seven only of the original thirty-eight columns of the peristyle remain in their places at the west end of the temple; the foundations of four others, that were removed by the Turkish owner some one hundred and thirty years ago, are still *in situ*; and yet another four lie as they fell and were buried before the first modern description of the temple was written. On their protected lower surface as they lie they preserve very well both the

original thin Greek stucco, with which the surface of the soft limestone was coated, and the thicker plaster of the Roman restoration. The foundations of the temple were everywhere bedded in the living rock, and the lines of the cuttings show clearly (p. 220) the plan and dimensions of the structure. A row of columns ran round the building, six at the ends and fifteen on the sides, the latter being of slightly smaller diameter and less widely spaced than the former. The shafts of the columns are massive monoliths nearly twenty-four feet tall and somewhat less than six feet in diameter. With their curiously flat, archaic capitals they suggest the age of Periander as the approximate time when this venerable structure was built. Within the peristyle the temple had at each end a *prodomos*



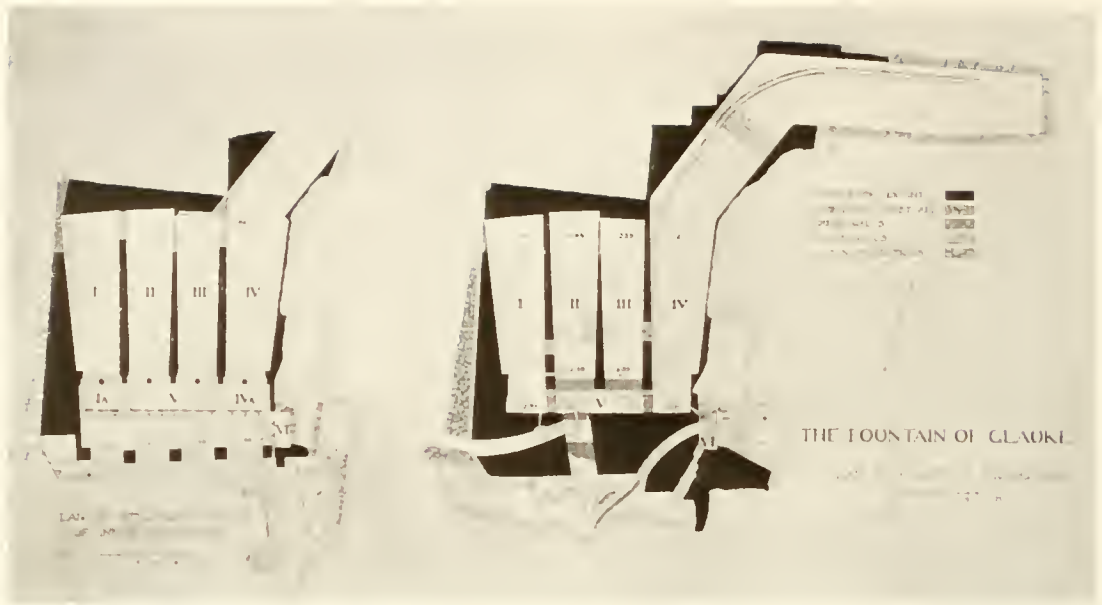
Corinth: Fountain of Glauce, from north.

with two columns between *antae*, and seems itself to have been divided into two *cellae*. In the western of these are remains of foundations of a heavy basis in a position appropriate for a cult statue. If there really was such a statue here the temple must have been a double one, though we have no indication to what god other than Apollo it was dedicated. The innermost lines of longitudinal cuttings were for the foundations of interior columns. In the *pronaos* under the floor at the southwest corner was a rectangular strong box lined with waterproof cement. Two walls and the floor are preserved; for the other two walls the foundations of the temple were used. What treas-

ure this box contained in the days of the glory of the temple; how it was opened and how often; by what means it was protected against plunderers—of these matters we know nothing.

From about the sixth to the third century B. C. one could approach the temple directly from the Agora by a flight of steps leading to the southeast corner of the precinct. These, which may be seen and used now, seem to have been buried at the time of the construction of the long Northwest Stoa. If, as is likely, better steps were then built to replace these, they have left no trace.

The hill on which the temple stands is shown by stone implements, potsherds, and obsidian blades found in the



Corinth: Plans of the Fountain of Glauce.

By W. B. Dinsmoor

accumulation directly above native rock, to have been occupied as a place of human habitation from time immemorial, at least two or three thousand years before the temple was built. Who can say what elements of a primitive cult established on this hill were handed down from generation to generation and finally united with the worship of Apollo in a splendid Greek temple?

About eighty metres west of the Temple of Apollo, immediately beyond the anonymous precinct mentioned above, is a conspicuous structure which by the testimony of Pausanias we may unhesitatingly identify as the Fountain of Glauce. The fountain was in plan not unlike Peirene, having four great reservoirs with three draw-basins at the front of them. These were approached through a portico with three square pillars between *antae* supporting a heavy stone ceiling in the form of an elliptical vault. The draw-basins fall also within the portico as defined

by this ceiling. The heavy roof over the reservoirs is horizontal underneath. The whole structure was cut out of living rock, except for certain short partitions, a bit of flooring and the parapet. When the reservoirs were full the water was about ten feet deep and the storage capacity of the fountain was thus about 14,400 gallons. Water was brought by a small conduit from a source at the base of the Acrocorinthus, the inflow being not very great, certainly much less than in the Fountain of Peirene. The reservoirs and basins are lined throughout with very hard waterproof cement, brown in color and containing very small pebbles, these being slightly coarser in the floor than on the walls. The fountain seems to have remained intact during the life of the Greek city. With the Roman restoration the fountain was again brought into use, the only apparent change in its plan being a curtailing of the long western reservoir. Across this a wall was built, leaving it only a



Corinth: The Odeum. Staircase and part of Auditorium, from northeast.

little larger than the other reservoirs. The rock walls behind this wall were all quarried away at this time. Probably at this same time what remained of the ledge at the west side of the fountain was also removed, leaving the west wall very thin as we see it now. Ultimately the fountain fell into decay and its supply of water was cut off. Most of the roof of the western reservoir and of the portico, together with the columns and part of the west wall, collapsed. In time a house with two stories and a basement, the second story being on the roof, was established in the fountain. The house built in a fountain, however, had no water until a well was laboriously sunk through the floor to a depth of fifteen metres. At last the house, too, was abandoned and the

Fountain of Glauce, now merely three low caves side by side, came to be used as a sheepfold. As such, and known to the inhabitants of the modern village by an unsavory name, *boudroumi*, "the dungeon," it became the object of the excavations which have now finally restored to it its ancient name.

How old that name is we do not know. The fountain most probably dates from the reign of Periander or his father Cypselus. Only Pausanias records the tradition that Glauce, vainly seeking relief from the flames of the poisonous robe which Medea had sent her as a wedding present, flung herself into this fountain. Strictly speaking, according to the legends, Medea and Jason and the hapless Glauce really lived centuries before the

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fountain was built. But by Roman times the antiquity of the latter was nevertheless great enough to let the name seem reasonable, especially since not far away could be pointed out the tomb of Medea's children—stoned to death, according to the version of the story preserved by Pausanias, because they carried the baneful gifts to the king's daughter.

This tomb, Pausanias states, was to be seen beside the Odeum. The tomb is still unknown, but in 1907 the Odeum was rediscovered, lying less than forty metres west of the Fountain of Glauce. This has been excavated only enough to show its size (about seventy-five metres in outside diameter) and to disclose one of the entrances and stairways, and a small section of the stage. Where possible the seats were cut in native rock, elsewhere they rested on a bed of concrete above concrete vaults. The visible exterior walls were of coursed masonry. The earth removed in this exploratory digging was of necessity left beside the trenches and makes it impossible for a visitor to obtain a good view of the building. Should it ever be completely cleared, however, the Odeum will stand as an impressive Roman ruin.

Just north of the Odeum, at a much lower level, is the theatre. This, too, has been excavated only by trenches in which were found parts of the outside wall and of *diazomata* and foundations for aisles, stairways, and seats of the Roman theatre and of stairways and actual seats of the Greek theatre. This latter rose much less steeply from the orchestra than did the Roman. Covering a little more than a half circle, it was divided into fourteen sections or *kerkides*. The Roman theatre appears to have been an exact semi-circle with fourteen sections below and

twenty-eight above. The small part of the orchestra and stage that has been uncovered shows one Greek and two Roman periods, besides various Byzantine foundations. Numerous fragments of sculpture found here are among the best the Corinthian excavations have yielded. There were also some very interesting terracottas, including a mould for making small busts which were copies of the Athena Parthenos. This is doubtless from the



Corinth. Marble Head of a Girl. From a cast.

establishment of a coroplast who supplied offerings for dedication at the shrine of Athena the Bridler, whose sanctuary was near the theatre.

The excavations, then, have thus far uncovered many buildings, chiefly of Roman times, have determined the plan of the ancient temple and ascertained that it was sacred to Apollo, have brought to light the fountains of

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Peirene and Glauce with their provisions for the supply and distribution of water, have made Pausanias' description of the city comprehensible, and have unearthed many works of sculpture, many inscriptions, and many minor objects of interest. A particularly attractive piece of sculpture is the marble head of a girl of a style which may be ascribed to the fourth century B. C., though the head itself, in spite of its excellent workmanship, is probably a Roman copy (p. 224). Other interesting works of sculpture are several portrait statues, among them one of Augustus Caesar. Among the inscriptions is one cut in a large block of stone which it identifies as the lintel of the Synagogue of the Hebrews—independent testimony to the existence at Corinth of a body of Hebrews from which could arise the Christian congregation ad-

dressed by St. Paul in his epistles. In connection with the excavations, the Acrocorinthus has been partially investigated, and explorations in the neighborhood have discovered numerous traces of pre-Hellenic inhabitants. Incidentally, through the excavations and with the help of the American Red Cross, which undertook to relieve the village of a source of malaria, the village of old Corinth has received an improved and purified water supply.

The excavations are by no means finished, but their results have been considerable. It may be that parts of the ancient city will remain, and ought to remain, undisturbed; but the School at Athens expects to take up the work again, to bring it to a satisfactory conclusion, and publish its results in proper form as soon as possible.



Corinth: Venetian Fortifications on the Acrocorinthus.

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EXCAVATIONS OF PRE-HELLENIC SITES

When the American School at Athens was founded little was known of any inhabitants of Greece or the neighboring lands previous to the eighth century B. C. To be sure, Heinrich Schliemann had excavated at Hissarlik in 1871 and again in 1878, at Mycenae in 1874, and at Orchomenus in 1880, and the beehive tombs at Menidi and Spata, in Attica, had been discovered in 1877 and 1880; but the significance of these discoveries was as yet imperfectly understood; Mycenae was generally regarded as the greatest centre of the civilization disclosed by them, which was popularly associated with the Homeric poems; and, although Alexander Conze's study of Melian and other early vases had made the "Geometric Style" familiar to the limited number of real archaeologists then in existence, it is hardly too much to say that people in general—even those who had a genuine interest in antiquity—thought of Greek art as beginning certainly not before the eighth century B. C., with no earlier art existing in Greece upon which it could build, and reaching its height in the brief space of two or, at most, three centuries.

In the last forty years all this has been changed. It is now plain that the greatest and most widely influential centre of pre-Hellenic culture in the Aegean regions was in Crete, but that other places also were important; that there were invasions and wars at intervals during many centuries, and that the new population—the Hellenes—did not enter the land at one time as an overwhelming flood, but in many successive waves; that the earlier population influenced the invaders profoundly, though in varying degree; and that Greek art, though vastly different

from that which had preceded it and immeasurably superior to anything that had been known in Greece or elsewhere, was, nevertheless, not a sudden and miraculous flowering from no visible stalk, but a growth from the art of the pre-Hellenic peoples upon which had been grafted the new spirit of the invaders from the North. It is now understood that the relation of Greek art to the pre-Hellenic art of the Aegean regions is somewhat like that of mediaeval art to the art of ancient Rome.

The study of pre-Hellenic art and civilization has, then, a real interest for the student of classical Greece. Moreover, the pre-Hellenic culture was not one and the same in different places throughout the long centuries before the coming of the Hellenes. The different phases of this culture—or rather, the different cultures of different times and places—are well worthy of investigation. Most of the work of this kind has been done since 1900, and in it the American School at Athens, though it cannot claim the most brilliant discoveries, has taken an honorable part.

In 1900 excavations were carried on for the School by Miss Harriet A. Boyd (now Mrs. Hawes), Agnes Hoppin Memorial Fellow of the School for that year, at Kavousi, in the eastern part of the island of Crete. Miss Boyd bore the entire expense of the undertaking, the success of which was remarkable. At six points in the neighborhood of Kavousi significant ancient remains were discovered, including cemeteries and the foundations of primitive habitations, one large and eight small beehive tombs, and a valuable series of objects illustrating the changing conditions of Cretan civilization from the very beginning of the Iron Age to the



The Island of Mochlos.

later part of the period of Geometric art. Among these objects are bronze arrowheads, rings, bracelets, fibulae (safety pins), pins, and nine pieces of thin plate with engraved designs; and iron swords, spear-heads, and axes. Of especial interest are the numerous vases found in the beehive tombs, which are built of small stones, not, like the great tombs at Mycenae, of large stones carefully cut and joined. The tombs at Kavousi are not those of great rulers over a mighty city, but of petty chieftains or dignitaries in a country district. The decoration of the vases shows a gradual evolution from the curvilinear style inherited from the preceding great Bronze Age of Crete (the "Minoan Age") to the purely rectilinear geometric style characteristic of the developed Iron Age. Here, at any rate, there was a gradual change, not a sudden and immediate break with the earlier culture.

The results of the excavations at Kavousi were such as to encourage further investigation of sites in eastern Crete, and Miss Boyd succeeded in arousing so much interest in Phila-

delphia that funds were subscribed and an expedition equipped in the name of the American Exploration Society to carry on the work. The excavations in 1901, 1903, and 1904 at Gournia, Vasiliki, and other prehistoric sites on the isthmus of Hieropetra, Crete, were carried on under the auspices and at the expense of the American Exploration Society, not of the School at Athens, but the head of the expedition, Miss Boyd, was a past member of the School, and she was assisted by Miss Blanche E. Williams (now Mrs. Wheeler), Miss Edith H. Hall (now Mrs. Dohan), and Richard B. Seager, two of whom were past or actual members of the School, while Mr. Seager was already tending to ally himself with it. Since, however, the School cannot claim direct credit for the work, it will suffice to say here that the remains of many ancient buildings were laid bare and a great number of minor objects found, among them many domestic utensils. The changing conditions of a small Cretan town which existed through many centuries before the end of the pre-Hellenic (Minoan)



Stone vases from Mochlos.

civilization were disclosed, and the life, not only of the rulers, but of the common folk as well, was made vividly real.

In 1906 Mr. Seager carried on at his own expense, but in the name of the School, excavations at Vasiliki, a site which had attracted his attention when he was attached to the expedition under Miss Boyd's direction. Here he found remains of houses of three periods, built of stone, with use of wood and plaster. The earliest pottery found here is sub-neolithic; the next is chiefly painted with dark paint on a light ground, and is contemporaneous with the earliest house walls; the third is a peculiar mottled ware, of red color shading to black and orange, often highly polished; the fourth class has geometrical designs in white on a black ground. The last period is that which immediately precedes that of the fine Kamares (Middle Minoan) ware at Cnossus. The site of Vasiliki may have been inhabited from about 2500 to 2100 B. C. The interest of these excavations lies in the addition of new material which can be clearly classified and more or less accurately dated.

At this point it may be worth while to say a few words about the classifi-

cation and the dating of pre-Hellenic antiquities. In the first years of the twentieth century, Sir Arthur Evans had the good fortune, through his learning, ability, enthusiasm, and persistence, supported by sufficient resources, to uncover the ruins of a vast palace at Cnossus (Knossos), the home, according to ancient story, of King Minos, son of Zeus. Here the Minotaur, half man and half bull, was kept in the labyrinth from which Daedalus and his son Icarus escaped on wings of feathers fastened together with wax. The ruins uncovered by Sir Arthur belong obviously to several different periods, as do the objects found in them. Making use of the name of Minos, Sir Arthur called the civilization here represented "Minoan" and, using the different kinds of pottery as his chief criteria, he divided the long ages of its existence into three periods, Early Minoan, Middle Minoan, and Late Minoan. For further convenience, each of these is again divided (changes in pottery and its decoration being still the chief aids in the division) into three parts, Early Minoan I, Early Minoan II, Early Minoan III, etc. In this way a system of relative chronology has been created. To establish an absolute chronology



Jewelry from Mochlos.

(i. e., to give definite years or centuries B. C.) recourse is had to Egyptian objects found at Cnossus or elsewhere in Crete and to Minoan objects found in other regions, especially in Egypt, where the absolute dates are more or less accurately known. By such means it has been determined that

the Early Minoan period extends from 2500 B. C., or earlier, to about 2100 B. C., the Middle Minoan from about 2100 B. C. to about 1600 B. C., and the Late Minoan from about 1600 B. C. to the destruction of the Minoan civilization, about 1100 or 1000 B. C. The Late Minoan is contemporaneous with

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the time when Mycenae, in Argos, was powerful and rich.

In 1908 Mr. Seager conducted excavations in the small island of Mochlos, off the coast of Crete, the necessary funds being furnished by friends of the Museum of Fine Arts in Boston, by the School at Athens, and by himself. The objects which he was allowed to take out of Crete are in the Museum at Boston, and the final report of the work was published by the School. Mochlos was evidently a place of no little wealth and importance throughout the greater part of the Bronze Age, especially in the Early Minoan, the Middle Minoan I and III, and the Late Minoan I periods. Twelve houses or parts of houses belonging to this later stage were to a great extent uncovered and, though in almost every case sadly demolished by the buildings erected in Roman times, when the site was occupied by an unimportant settlement, nevertheless produced a good harvest of pottery and some interesting bronze vessels. Twenty-four tombs were opened. From the contents of these much information concerning burial customs was gained, and the objects found show the wealth and the technical skill of the people of the early times to which the tombs are to be ascribed. Perhaps the most striking objects are the vases of beautifully variegated stone and the personal ornaments (pp. 228, 229), chiefly of gold, great numbers of which came to light, among them an interesting signet ring. Weapons also were found, and much pottery which is interesting and often beautiful, quite apart from its usefulness in fixing the dates of the tombs and their contents by comparison with the pottery found at Cnossus and elsewhere. The discoveries at Mochlos are of special importance because they are, for the most part, of very early date

and show how far the inhabitants of the eastern part of Crete had advanced in the Early Minoan period; but they have been fully published and must therefore be passed over here without more detailed description.

On the mainland of Greece the excavations of the Argive Heraeum first led the School into the prehistoric field. The remains found at this important place showed clearly that the site had been occupied by man from very early in the Bronze Age, and gave ground for maintaining with no small degree of probability that the famous cult of Hera possessed roots going far back beyond the dawn of history. No satisfactory stratification, however, was revealed, since the subsequent Greek buildings had for the most part destroyed the sequence. Under the direction (and at the expense) of Professor J. C. Hoppin, who took part in the original excavations, it is planned to conduct a new campaign at the Argive Heraeum to test, in the light of the greatly increased comparative material now available from the whole Aegean basin, and especially from Crete, the prehistoric layers in and about the ancient shrine of Hera.

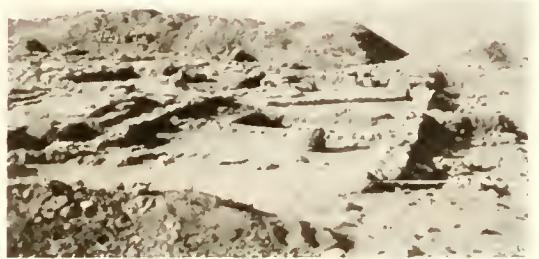
That the site of Corinth and its neighborhood can hardly have been without inhabitants in very early times is a natural assumption, but before the excavations were undertaken there by the School, no proof of this had been gathered. From almost the beginning of the excavations, however, sporadic finds of prehistoric objects began to be made. These included stone implements, blades of obsidian, numerous potsherds of an unusual type, and two remarkable graves cut in rock at the bottom of a vertical shaft. The presence here of these remains was explained through an important dis-

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covery made by Dr. Alice L. Walker, who observed that the hill on which stand the ruins of the temple of Apollo was also the site of a large prehistoric settlement going back to very early times. Miss Walker has conducted excavations on the hill and round about it, bringing to light undisturbed deposits of this remote age. The numerous finds form a very impressive collection and are of extreme importance for an understanding of the prehistory of Southern Greece.

Systematic exploration of the Corinthia has led to the discovery of a large number of other prehistoric sites. No fewer than ten such settlements have been recognized, lying close together in this small area forming the north-eastern corner of the Peloponnesus. At one of these, called Korakou, excavations were conducted in 1915 and 1916 by Dr. Carl W. Blegen, at present Assistant Director of the School. Here numerous foundation walls of stone laid in clay, several layers of decomposed crude brick, and eleven successive levels of habitation appeared. Three main strata are readily distinguishable. In addition to the houses, several tombs were discovered. A considerable number of miscellaneous objects—utensils and the like—came to light, but most important are the fragments of pottery; for it is chiefly by means of pottery that the changes in pre-Hellenic civilization and the relations between different places are to be determined. After the discovery of the brilliant Minoan civilization in Crete, there was a natural tendency to assume that this culture, as long as it existed, was completely dominant throughout the Aegean regions—that any civilization anywhere in those regions had its origin in Crete. Investigations at various places in the

Cyclades and on the Greek mainland have proved that this was not the case, and the discoveries at Korakou help to make clear the conditions and the progress of mainland civilization, which, though doubtless having more or less continuous trade relations with Crete, was independent of Minoan culture. The mainland civilization is called by Dr. Blegen "Helladic," and it falls into three periods, Early Helladic, Middle Helladic, and Late Helladic. The Early Helladic period is divided into three lesser periods, Early Helladic I, II, and III, the Middle Helladic into



Korakou: Walls of Prehistoric House.

two (I and II), the Late Helladic into three (I, II, and III). The Early Helladic extends from about 2500 B. C. to 2000 B. C., the Middle Helladic from 2000 B. C. to 1600 B. C., the Late Helladic from 1600 B. C. to 1100 B. C. Thus the three main periods correspond in date to the Early, Middle, and Late Minoan, except that the Early Helladic period lasts about a century longer than the Early Minoan. The Early Helladic culture, as seen at Korakou, developed through some four or five centuries, when it was destroyed by invaders from the north. The newcomers were progressive and readily assimilated ideas from abroad. The potter's wheel was in regular use, and imported types of pottery were imitated. The Late Helladic period is



Korakou: Fragments of Middle Helladic Pottery.

that represented by the splendid remains of Tiryns and Mycenae. Although the objects found at Korakou are of little or no intrinsic value, and seem at first sight to be of no importance, they have, nevertheless, made it possible to draw—in somewhat broad and vague outlines, to be sure—a preliminary sketch of the history of the Corinthian region for some 1500 years before the “Dorian Invasion.”

In the spring of 1921 a fund contributed by friends of the School made possible the partial clearing of a pre-historic settlement at Zygouries,¹ about half way between Corinth and Mycenae. Remains of all the Helladic periods were brought to light. Especially interesting are numerous foundation walls of houses of the Early Helladic age. Among the small objects from this level

are a little terracotta figurine representing a woman, a button-seal of terracotta, and a fine bronze dagger, which are the first objects of their kind to be found on the mainland. From the Late Helladic period the most noteworthy discovery was a potter's workshop filled with vases numbering nearly 500. All are of Late Helladic style and quite unused. The discoveries at Zygouries, which were fully reported by Dr. Blegen in the May number of this journal, strengthen the conclusions drawn from those at Korakou and add new lines to the sketch of the history of Greece in the times before written history was known. Complete reports of further excavations at this site will undoubtedly be of considerable importance.

The work of the School in the field of pre-Hellenic archaeology has been fruitful of results and encourages us to hope for success in future undertakings.

¹ See Excavations in Greece in 1921, by C. W. Blegen, *ART AND ARCHAEOLOGY*, xiii, No. 5 (May, 1922).



The Acropolis at Athens, from the west.

RESEARCHES ON THE ATHENIAN ACROPOLIS

Within full view of the American School on Mt. Lycabettus, and only 1½ miles distant as the crow flies, rises the shrine of every student of classical civilization, the Acropolis of Athens. Here is no site for the spade of the foreign excavator; generous as is Greece in granting concessions elsewhere to the foreign schools, she has with propriety reserved the shrine of Hellenic civilization for herself. The era of the spade, furthermore, was practically closed with the end of the last great excavations thirty years ago. But excavation is only a preliminary stage; the analysis and interpretation of the finds may go on forever, and in these studies the Greeks have always welcomed foreign cooperation. A natural result of propinquity and of Greek hospitality is the great share of our attention which the Acropolis has claimed.

As long ago as 1820 Colonel Leake wrote, "we are at length arrived, after a gradual approximation to the truth from the middle of the seventeenth century, at a correct knowledge of those

magnificent buildings which adorned the citadel of Athens; not that many curious discoveries upon the monuments of the Acropolis may not still be made, when its platform shall have been cleared of the wretched dwellings which now cover its soil, and disfigure its appearance, but that in regard to the three great buildings, the Propylaea, Erechtheum and Parthenon, *it is probable that very little remains to be done.*" The very next year saw the beginning of the Greek War of Independence; and on the establishment of the Greek Kingdom there followed a period of feverish activities on the Acropolis, the excavations by Ross and Pittakis revealing masses of sculpture and inscriptions, and even buildings hitherto unknown, such as the temple of Athena Nike and the Old Propylon. In the field of architecture perhaps the most striking results were the investigations by Penrose, and the restorations (unfortunately mediocre), not only of the temple of Nike but also in the Parthenon, Erechtheum, and Propylaea. And so, after fifty years, Adolf Michaelis was

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able to say, "At the present day, the entire mass of débris on the Acropolis may be regarded as so thoroughly examined, that *we can no longer reckon on further discoveries.*" But then came the great excavation of the entire site by the Greek Archaeological Society, under the superintendence of Kavvadias, 1885-1891, with results of vast importance for the study of early Greek art. The history of the Acropolis during the archaic period, hitherto practically unknown, was now an open book for those who could interpret the new finds of sculptured and architectural fragments. In the field of architectural investigation we meet another dominating figure, that of Dörpfeld, whose studies and methods have characterized the last forty years; and in the field of architectural restoration must be noted the masterly reconstructions of the buildings on the Acropolis, carried out by the Greek Archaeological Society, and afterwards by the Greek Government, under the superintendence of Balanos. And now that another half century has passed since Michaelis wrote, who would be so rash as to assert that the work is done, that little more remains to be discovered?

What has the American School accomplished toward the solution of these problems? What are the possibilities for its future members? These questions may best be answered by a general survey of its work in the past.

In 1882 seven young men, the first members of the American School, appreciating the magnitude of the field before them, decided that the only method of securing results was to subdivide and specialize. In this specialization the Acropolis naturally shared; one, H. N. Fowler, chose the most puzzling building on the Acropolis, the Erechtheum; another, J. R. Wheeler,

the theatre of Dionysus on its southern slope. Professor Fowler's essay on the Erechtheum is of special interest because it marks the beginning of American studies of that structure which are now culminating, after forty years, in a definitive publication, to which Professor Fowler contributes the chapter on sculpture.

While specialization has continued to be the guiding principle at the School, work of a more general nature has not been neglected. General discussions of the history and topography of the Acropolis as a whole are numerous in many languages, but none was more useful in its time than a dissertation written by a student of the School, Professor Walter Miller. This has now been superseded by the monumental handbook, *The Acropolis of Athens*, by a former Director of the School, Professor D'Ooge.

Returning now to detailed investigations of the Acropolis, we may refer first to architecture. Here it would seem that the field was very limited; among those who had sifted the material we recall such notable figures as Penrose and Dörpfeld; in our libraries stand the great folios of Stuart and Revett, Inwood, Ross, Penrose, Michaelis, Bohn, and Collignon, and the series of beautiful drawings by the pensionnaires of the French Academy at Rome, as well as a host of special articles. Yet a survey of all these works reveals innumerable gaps and inaccuracies; some, like Penrose, were interested primarily in a single phase; and there are many questions on which the publications are absolutely silent, and one must still resort to the buildings themselves. An opportunity without parallel, furthermore, arrived when the systematic restoration of the buildings was begun in 1897; not only did



The Erechtheum, from the southwest.

German Institute Photograph

scaffolding for the first time bring every part within reach; but the work of reconstruction sometimes momentarily revealed surfaces which had not been exposed since the days of Pericles, while other surfaces, long exposed and containing valuable evidence, were now concealed forever. It remained for Dr. Heermance, who became Director in 1903, to seize the opportunity,—and now the scaffolding had been moved to the Erechtheum, the temple which had first engaged the School's attention twenty years earlier. With the consent of the Greek authorities, an architect was attached to the School largely for the purpose of recording the evidence while it was still accessible; and this position has been filled successively by G. P. Stevens, Gordon Allen, H. D. Wood, W. B. Dinsmoor, and L. B.

Holland. The buildings studied in greatest detail, therefore, have been those in course of reconstruction since 1903; but it will be seen that the others have not been wholly neglected. And of the results of these American investigations no better appreciation could be desired than the words of the master of architectural ratiocination, Dörpfeld, in a short article published in 1911, "Zu den Bauten Athens."

The Parthenon has been subjected to such detailed studies by Penrose, Magne, and others, as to give the erroneous impression that it has been thoroughly published. As a matter of fact, few temples have been less satisfactorily published; yet it is doubtless because of the apparent exhaustion of the subject that the School has not been concerned with its architectural

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features. The plan alone was surveyed by Dinsmoor in 1910, in connection with Hill's study of the earlier temple. Greater interest attaches to the investigations of such accessories as the sculpture and inscriptions. Sir Charles Walston, while Director, published articles on the Panathenaic frieze, and particularly on a new fragment showing the head of Iris; W. S. Ebersole took advantage of the scaffolding to study the metopes of the west façade; Alfred Emerson and Miss Perry (Mrs. Durand) investigated the pedestal of the cult statue, and D. M. Robinson contributed a valuable study of the reproductions of the Athena Parthenos. The epigraphical studies of E. P. Andrews, on the great Neronian inscription, and of Dinsmoor on the building accounts, will be mentioned later.

If little has been done with the Parthenon as an architectural monument, the contrary is the case with its predecessor, the Older Parthenon. In 1909 a chance observation, that some marble step blocks scattered on the surface of the Acropolis had been incorrectly employed in Dörpfeld's study of the Older Parthenon, led the present Director of the School, Dr. Hill, to make a new investigation of these steps and of everything connected with them. Most unexpected were the results: a block of pink Kara limestone imbedded under the present Parthenon, hitherto regarded as a piece of a top step re-employed merely as filling, was proved to be in its original position, the corner block of the lowest step of the Older Parthenon; and diligent probing with an umbrella rib through the cracks in the present structure revealed a continuous line of similar blocks under the entire south flank of the temple. The excavation of a hitherto unopened grave of mediaeval church dignitaries

under the northeast corner of the Parthenon revealed the north edge of the earlier and narrower platform cut in solid rock. And when the plan of the Older Parthenon was restored according to these and other indications, it was found that the upper steps were not, as previously supposed, of limestone, but of marble, and that the width was too narrow for Dörpfeld's restoration of an eight columned façade, but was exactly right for six columns. All the unpaved areas inside the Parthenon were excavated anew;¹ and in one of them was found, though not in its original place, a moulded base, a corner block of the inner building of the Older Parthenon; it had been seen by Lord Elgin's workmen in 1802 but was never understood. Blocks of the same moulded base could be felt, though not seen, in the thick wall pierced by the doorway to the Turkish minaret, where they had been employed as filling by the Periclean builders. Dörpfeld himself was the first to retract his theories in favor of the new restoration; and Collignon took due cognizance of the new facts in his great book on the Parthenon. This was not merely a question of the recovery of a new temple plan. The Older Parthenon was the first Athenian temple to be constructed of marble, and as such it was the starting point of the Periclean theories of design; even its columns were incorporated bodily in the present Parthenon, and so determined the latter's scale and dimensions. On history, too, the new discovery sheds considerable light, and incidentally discloses some of the dangers of ratiocination: Dörpfeld had assumed that there were three successive Parthenons—two, the *poros* and the Older Marble Parthenon, never

¹ All these areas except the northeast grave had been uncovered during the Greek excavations in 1889.

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completed, and the third the present structure. But now the *poros* Parthenon disappears as a myth, its sole basis, an assumed incongruity between a limestone stylobate and marble columns, and an assumed coeval terrace wall, eliminated because there never was a limestone stylobate, and because the terrace wall contains fragments of marble columns of the very temple which Dörpfeld thought it was intended to support. And the Older Marble Parthenon emerges as the only predecessor of the present temple, the creation of Themistocles and Aristides after the battle of Marathon, a memorial of victory over the Persians which the Persians themselves demolished upon their return.

The second of the great temples, the Erechtheum, had, as we observed, been studied by Professor Fowler in the first year of the School's existence. No complete publication of it has appeared, however, since the days of Revett and Inwood; and these antiquated drawings of 1754 and 1818 are still serving the needs of our modern architects who reproduce *ad infinitum* the details of the temple. But in 1903 the School took advantage of the scaffolding which had been placed round the Erechtheum, and secured the services of a trained architect, Gorham Phillips Stevens, now Director of the American Academy in Rome. The drawings which he produced during the next two years were a revelation in the art of archaeological presentation of an ancient building, in respect not only to beauty, but also to thoroughness and accuracy. One set of these drawings aims to present the actual appearance of the building today; a plan, and elevations of all the walls, both inner and outer faces, give a complete view of its present state, with all important dimensions; new marble in-

serted during the modern reconstruction is carefully distinguished from old; original blocks erroneously placed upside down by Pittakis are so indicated, as well as modern ironwork; and all ancient constructive details, such as clamps and dowels, are brought out as clearly in the drawing as on the actual temple. A second group of drawings gives, at a smaller scale, a complete set of restorations, plan, elevations from the four cardinal directions, and sections. Most useful to the present-day architect is a third group, consisting of eleven plates of details at a large scale, besides two plates of full size profiles, many here identified and drawn for the first time. Plates of special assemblages of stones, and numerous text illustrations, complete the series.

It had been the original intention to accompany the drawings with a complete history and description of the temple, and this work was divided among Messrs. Heermance, Fowler, and Caskey. The death of Dr. Heermance caused a long delay in the completion of the text, which, however, permitted Stevens to bring his drawings up to date in accordance with the final restorations on the temple, terminated in 1909. And now, under the able editorship of Dr. J. M. Paton, it seems that the date of publication is close at hand. Meanwhile some minor studies have already appeared: Stevens himself published one of his most illuminating discoveries, that of the windows in the east wall; G. W. Elderkin and C. H. Weller have published suggestions as to the hypothetical original plan, or lack of it; Hill and Caskey have contributed several articles on the architecture as solved by the building inscriptions, while O. M. Washburn and Dinsmoor have written concerning the inscriptions themselves; on the ancient history of

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the temple and its predecessor, the Old Temple of Athena, may be cited the articles of W. N. Bates, A. S. Cooley, Fowler and J. W. White, and on the mediaeval and modern history, the notes of Dr. Paton.

Among the most striking discoveries represented in the new drawings, a few must be noted even in this brief review. In the plan, the most notable feature is the longitudinal partition which divides the west cella into two parts, as in the Old Temple of Athena, a discovery due to Hill; this has an important bearing not only on the arrangement of the offerings within, but also on the derivation of the plan. The reconstruction of the hitherto unknown east windows, by Stevens, was based upon the identification of a wall block notched to receive the end of a window sill, and of another with dowels for the end of a window lintel; fortunately these could be accurately located, and thence he proceeded to the insertion of elaborately carved lintels and jambs, of which one fragment was in the British Museum. On account of the absence of supporting stones, the reconstruction of the actual windows was impracticable; but the presentation of the evidence forms a model of architectural ratiocination, and the proof of the existence of windows indicates that the east cella was from the beginning intended to receive the mural decoration described by Pausanias. Somewhat different in character was the restoration by Hill and Caskey of the *metopon* and niche at the southwest corner, for their work was based largely upon non-existent stones described in the building inscriptions; yet it is a convincing account of the irregular device which simultaneously housed one of the minor cults in the Erechtheum and eliminated a burden of six tons of marble from the

great lintel spanning the grave of Cecrops and supporting the Porch of the Maidens. The opening and shaft in the ceiling and roof of the North Porch, by means of which the lightning-scars on the rock below the floor always remained exposed to the sky, was not, to be sure, an American discovery; Balanos and his Greek associates obtained the clue from a coffer slab in the British Museum, and from two slabs of the lining of the shaft itself, which they were able to replace on the building; but the new drawings are the first to present the evidence in full. Other new facts about the temple will be discussed in connection with the epigraphical material.

The third great building on the Acropolis, the Propylaea or monumental gateway, had been published by Richard Böhm in detailed form in the very year of the foundation of the School, 1882; but immediately after the appearance of this work it was in large part superseded by Dörpfeld's two masterly articles on the form of the two projected east halls and on the projected and actual form of the southwest wing. And there the matter rested, until in 1909 the Greek Government undertook the reconstruction. But meanwhile the Americans had begun their studies; in 1903 Dr. Hill ascertained certain facts with regard to the spacing of the projected beams and triglyphs in the northeast hall, facts which necessitated a considerable revision of Dörpfeld's plan. Then the third architect in the School, H. D. Wood, devoted himself chiefly to the study of the west wings, which he reconstructed on paper, stone by stone, until the puzzling details of the roofs, hitherto uncertain, were conclusively settled. Most interesting, perhaps, was the discovery of the suspended



The Propylaea, from the east.

frieze and the special hipped roof which covered the key-like projection forming the false northwest corner of the southwest wing, which Dörpfeld had left flat; but of equal importance was the piecing together of the colossal tiles, projecting twelve feet from the walls, roofing the open niches between the west wings and the central building. This work was continued by the fourth architect, Dinsmoor, until, with one or two exceptions, all the stones removed to make way for the Florentine tower (demolished at Schliemann's cost in 1875) were recovered; the last step was the identification of the gutter-moulding of the southwest wing, an unusual combination of the "Ionic" *cyma recta* with the Doric cornice, wherein Mnesicles imitated the temple at Bassae. Finally, taking advantage of the scaffolding which the Greek authorities had erected in 1908, Dinsmoor began the study of the central building, and such was the

accumulation of new material that the desirability of a special volume, like that projected for the Erechtheum, soon became evident. As yet nothing had been published by the School on the subject of the Propylaea, with the exception of an article on special details by Dinsmoor. He now undertook the composition of the proposed work, with the aid of the manuscript notes by Hill and Wood, and devoted parts of ten years to the task, which is at present on the eve of completion. Following the example set by Stevens, the drawings are arranged in sets presenting successively the actual state, the restorations, the details, and the profiles. In presenting the actual state Dinsmoor adopted a slightly different point of view. Since the modern reconstruction necessarily employed some of the stones where they could be properly supported, and omitted others, he preferred a paper reconstruction in which

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all stones without exception could be placed in their original positions; the present state of the reconstructed portions is then represented for comparison on special sheets. Again, in connection with the restorations the point of view is slightly different: for we are here concerned not only with the mutilated design as actually erected, but also with the original scheme. Thus it has been necessary to show the building under four aspects: as Mnesicles originally conceived it, as it



The Propylaea: Interior, showing northeast corner.

was actually built, as it has now been reconstructed, and as it might have been reconstructed if the law of gravity could have been disregarded.

The drawings are to be accompanied by a complete history and description of the building, including the inscriptions; a preliminary edition of the building accounts has already appeared. All

portions of the building are discussed from three points of view: the identification and restoration of the actual stones, the principles of design, and the significant details of construction. Among the results which differ from those obtained in previous investigations, a few may be picked out for special mention. The important modifications of the roofs of the west wings have been noted above. With regard to the original plan of the southwest wing, it can now be shown that Dörpfeld's west colonnade was never projected. The pedestals projecting westward from the west wings, subsequently used for bronze equestrian statues, have for the first time been completely restored. As a result of Hill's determination of the triglyph spacing, the exact length of the projected east halls is now known; and it is also apparent that they were intended to have hipped roofs, and that they were not to have been open colonnades as Dörpfeld supposed. A special phase of the history of the building, a period when Mnesicles temporarily overcame the objections of the Brauronian priesthood and commenced a revised design of the southeast hall, has been made evident by significant though hitherto unnoted details. The form of the central building is so obvious as to yield little opportunity for fresh discoveries. Yet even here the arrangement of the beams of the ceiling of the east portico had never been correctly solved. And the curious make-shifts of the gable separating the higher and lower roofs of the east and west porticoes, evident as they are only in scattered stones, had not been brought out in earlier studies. Smaller details, particularly constructive details, hitherto largely neglected, play important parts in the story. Here need



West end of Acropolis: Beulé Gate in centre; Temple of Athena Nike above at the right.

be cited only the systems of balancing cantilevers over the wide spans (as in the friezes and pediments of the central building, the architrave over the main doorway, and the frieze of the southwest wing), the reinforcement of marble architraves and beams by increasing width or height, and even a system of reinforcement by means of concealed iron beams (as in the Ionic architraves), this last not an American discovery, but due to the acumen of Balanos.

The Old Propylon underlying the present structure had meanwhile been the object of a lengthy study by Professor C. H. Weller. He, like Dörpfeld, found evidence which forced him to reject the current theory that it was of Cimonian date; it was obviously pre-Persian, and now the evidence points to its being the work of Themistocles and Aristides, like the Older Parthenon. Weller's modest but effective excava-

tion cleared several doubtful points concerning the internal and external arrangements, particularly in connection with the steps and forecourt. Additional small excavations by Dinsmoor have permitted some revisions; more rock-cut steps have appeared at the entrance, and the total width of the building as restored by Weller must be greatly increased; so that the whole will be republished in the monograph on the Propylaea. All search for the superstructure has been fruitless; we are forced to the conclusion that, as in the case of the Older Parthenon, the superstructure had not been erected when the Persians stormed the citadel in 480 B. C., and that the temporary restoration by Themistocles was of makeshift materials which have quite disappeared.

Another early monument underlying the Propylaea is the prehistoric

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Mycenaean wall, discussed in Professor J. W. White's article (in Greek) on the Pelargikon. Its facing of marble metope slabs, added by the sons of Pisistratus, has been studied in connection with the Old Propylon. And it is possible that two similar second-hand metopes, containing regulations for conduct within the Acropolis and studied at length by Dr. Hill, were set up in the immediate vicinity in 485 B. C.

The temple of Athena Nike, the first of the Athenian monuments to be reconstructed in modern times, has been frequently published, but never correctly. Its history, furthermore, is so intimately bound up with that of the Propylaea that a republication by the School seemed a fitting undertaking. An additional incentive was the identification of the original cornice by Stevens. The cornice assigned to the temple in all the published restorations is much too large in scale, and really belongs to the North Porch of the Erechtheum, while the new cornice is, as it should be, an exact replica of that of the vanished temple on the Ilissus. On the top of this cornice, moreover, are clear traces of pedimental statuettes, such as the handbooks declare to have been omitted in this temple. For these reasons, Dinsmoor made a thorough study of every stone in the temple; it was possible to ascertain the proper positions of many which had been wrongly replaced in 1835-1844, and to identify several others which had been omitted during that reconstruction. The date of the structure, long a subject of dispute, can now be definitely stated as about 435 B. C., contemporary with the last work on the Propylaea and with the beginning of the Erechtheum. The new drawings and discussion will be included in the mono-

graph dealing with the Propylaea and the West Slope in general.

A pendant to the temple of Nike is the pedestal of Agrippa on the north side of the approach to the Propylaea, the colossal rectangular shaft formerly surmounted by a four-horse chariot, always hitherto regarded as an example of Roman bad taste and a disgrace to the Acropolis. Beulé in 1852 found it tottering on its foundations and was tempted to let nature take its course; but conscience prompted him to make needful repairs. Now, however, the pedestal has acquired new interest: it is not Roman, in spite of the inscription of the son-in-law of Augustus. For Fauvel, Napoleon's consul at Athens, had left in his manuscript notes an observation that the inscription was placed on a rough rehewn surface, and Dinsmoor, finding this note, was thereby prompted to make detailed investigations, which fully vindicated the Greek character of the pedestal. Traces of two superposed inscriptions, and thirty-two hoof-cuttings, bore witness to its double employment; and the Pergamene character of the workmanship connected it with certain literary notices which indicate that the vicissitudes of the monument were as follows: It was erected by the Attalids of Pergamum at about 175 B. C., after a Panathenaic victory in the chariot race; the colossi of Eumenes and Attalus were subsequently replaced by statues of Mark Antony as the New Dionysus and of Cleopatra as Isis, statues which were appropriately overthrown by a hurricane on the eve of the battle of Actium; then the victorious general Agrippa usurped the pedestal.

At the foot of the slope lies the Beulé Gate, a late Roman monument of little interest apart from the second-hand materials of which it is composed. Of

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these older blocks, however, only those in the upper part of the marble screen had been identified by Dörpfeld in 1885 as coming from the choragic monument of Nicias. But a new survey of the gate by Dinsmoor, in connection with his study of the west slope, indicated that the *poros* limestone towers were likewise composed of portions of the same monument. And his discovery of the actual foundations of the monument of Nicias, showing that it was not demolished when the Odeum was built in 161 A. D., made possible a much later date for the gateway, as indeed its workmanship would indicate.

The monument of Nicias must likewise be included among the monuments of the Acropolis, for most of its remains are now in the Beulé Gate, and the foundations themselves were found by Dinsmoor in 1910 on the south slope near the theatre. Even before the discovery of the foundations, however, the identification of numerous scattered fragments of the superstructure had made it apparent that the monument was not a mere façade against the rock, as Dörpfeld had supposed, but a free-standing building, of temple shape, with a portico six columns in width and two in depth. The foundations, of which only two diagonally opposite corners were visible above ground, were identified by means of the size, shape, date (as evidenced by the materials), and location (for in the immediate vicinity are some fragments of the superstructure which the Romans discarded); and on the foundations, when they were afterwards excavated, lay splinters of the mouldings of the superstructure, broken off during its demolition. The architectural interest of this monument had been indicated by Dörpfeld; but the new location gives it an historical interest also, for here it was seen by

Plutarch and mistaken for the dedication of the more famous Nicias, the general.

Likewise on the south slope is the sanctuary of Asclepius, studied by members of the School in 1905. Some of the dedicatory inscriptions were published by Professor W. N. Bates. And the east stoa, a two-storied colonnade



The Monument of Agrippa.

with a mezzanine floor, a mysterious pit, and a sacred well, was measured and restored by Gordon Allen and L. D. Caskey.

In the field of architecture, therefore, the School has made definitive studies of two of the four buildings now existing on the Acropolis, the Erechtheum and the Propylaea. We may term them definitive studies, because in both cases all previous studies of the last five centuries, including even unpublished manuscripts in European museums,

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have been sifted and summarized; and in both cases the architects have examined every stone, and have had access to parts of the buildings that will never again be revealed. Of a third building, the temple of Athena Nike, our studies again have been more thoroughgoing than any hitherto undertaken; but here the same finality cannot be claimed, because it will only be when the temple is eventually taken down and rebuilt that some of the minor problems can be solved. With regard to the fourth building, the Parthenon, only special features have been investigated. But five of the lesser monuments, the Old Propylon, the pedestal of Agrippa, the Beulé Gate, the monument of Nicias, and the east stoa of the Asclepium, have been studied to the last detail. And as for publication, two monographs are already on the eve of appearance: one, that on the Erechtheum, will present the masterpiece of Ionic architecture for the first time in worthy form; the other, that on the Entrance to the Acropolis, will give us the typical Doric orders of the Propylaea, and also its internal Ionic order, the Ionic temple of Nike, and certain neighboring monuments such as the Old Propylon, the pedestal of Agrippa, the Beulé Gate, and the monument of Nicias, as well as certain related structures such as the monument of Thrasyllus, the temple on the Ilissus, and the greater propylaea at Eleusis. Other architectural studies have been presented from time to time in the form of articles. It would be a lasting service if future investigators would complete the series dealing with the Acropolis by adding a third publication on the Parthenon, and a fourth on the lesser buildings, both pre-Periclean and post-Periclean.

In the field of sculpture less has

been done. Special studies of the sculpture of the Parthenon have been noted above. Full descriptions of the sculpture of the Erechtheum and of the temple of Nike will be included in the monographs dealing with those structures. Among studies of isolated pieces, we should mention that of the so-called Mourning Athena by Miss Bennett (Mrs. Anderson), that on the Artemis Brauronia by John Pickard, and a few notes on the Athena Promachos by Dinsmoor.

There is, however, another field in which the School has been particularly active, that of epigraphy. Beginning with Professor C. D. Buck's publication of some of the inscriptions found during the great excavations, epigraphical studies have nearly kept pace with those of the architectural monuments. Though the field may outwardly appear to have been thoroughly exploited, yet fresh possibilities await one at every turn. Sometimes results have been attained only after gymnastic feats involving great personal risk. Such was the case when E. P. Andrews in 1896 lowered himself day after day from the cornice of the Parthenon, and, seated in a rope swing, secured squeezes (paper casts) of the nail holes on the architrave of the east façade. Frequently the squeeze would be torn away by the high wind before it was dry; even the ropes by which he was suspended were frayed by the jagged cornice; yet in the face of these obstacles he finally secured a complete record. And of what did it consist? It was merely a confused series of nail holes arranged in groups of varying formation. The next step was to determine an alphabet, a form of bronze letter for which each group of holes would form the logical attachment; and this alphabet once fixed, the decipherment progressed, until the in-

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scription was revealed as of the epoch of Nero, 61 A. D. Similar in daring were the sudden appearances of C. N. Brown at unexpected points on the Acropolis walls, as he sealed them in search of inscriptions immured in the Turkish patchwork repairs. His zeal was rewarded by the discovery of twenty unknown or erroneously read examples, the most important being a portion of a treasure-list of the Parthenon.

Though the excavation of the Acropolis was long since closed, yet new inscriptions may still be unearthed, or extracted from walls. Take for example A. C. Johnson's keen observation of a small marble foot, a foot such as might have been carved in an allegorical relief at the head of an Athenian decree, protruding from the rubble foundation of a mediaeval wall north-east of the Propylaea. The wall had been left in place because its mediaeval date had been questioned; but after Johnson had extracted four large inscriptions with hammer and drill, the Greek authorities decided that the foundations needed investigation. Johnson's share of the booty included a sepulchral colonette, an honorary decree of 287 B. C. (an exact duplicate, though more complete, of an inscription already known), and two stones of great historical importance. One was an honorary decree referring to a naval defeat of the Athenians in the Hellespont in 322 B. C.; the inscription gave the first clue to the locality of this battle, only vaguely mentioned by the historians. The other proved to be part of a treasure-list of the Parthenon, naming as the secretary of the treasurers Glaucetes, whom Demosthenes accused of stealing the sword of Marodonius, a trophy of the battle of Plataea; curiously enough, the small fragment includes a description of this

very sword. The cleaning of Christian graves inside the Erechtheum in 1915 revealed many inscribed fragments, including pieces of a well-known record of the interest paid by the Athenian state on sums borrowed from various temple treasuries. At the same time C. W. Blegen extracted several inscribed pieces, face down and therefore previously unnoted, from the Christian aisle foundations of the Erechtheum; some contained names of officers and crews of Athenian triremes.

Less spectacular is the work on the pieces brought long ago from the Acropolis to the Epigraphical Museum, work which is in part the revision of well-known inscriptions, and in part the piecing together of fragments as yet unidentified. But even this may have the thrills of the picture-puzzle. One of the most notable Acropolis inscriptions is that known as the Hekatompedon inscription, containing the regulations for conduct within the Acropolis in 485 B. C., and carved on two second-hand marble metopes from the oldest temple of Athena. In spite of its familiarity, the first slab had always been mistaken for the second, and the second slab had never been pieced together, until Dr. Hill undertook the problem. Here, too, should be mentioned the studies of Edward Capps on the stones from the south slope, containing the records of dramatic victors in the Theatre of Dionysus. Of the same character have been the studies of the fifth century architectural inscriptions. Those of the Erechtheum, on account of their number and great intrinsic interest, have attracted the most attention. Washburn made the happy discovery that the lime-incrusted back of one of the Erechtheum slabs bore traces of letters, which resolved themselves into a con-

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tinuation of the same inscription. Less pleasant was the result of Dinsmoor's accidental discovery that fragments of two different Erechtheum inscriptions fitted perfectly, back to back, forming one and the same stone; for the upper half of the same slab, in the British Museum, is by no means as thick, and the back is roughly hewn. Consulting, in the hope of explaining this discrepancy, Chandler's story of the discovery of this slab in 1765, he read that it had originally been thicker, but that the lime-incrusted back had been chipped off in order to make it more portable—and on those chips were the specifications for the building of the Erechtheum! But the greater part of the work on the Erechtheum inscriptions is due to Caskey, whose painstaking restoration of missing letters, interpretation of doubtful architectural terms, and coördination with the actual building, have resulted in the definitive reading which will form a part of the monograph dealing with the temple. A few additional fragments were identified and arranged by Dinsmoor, carrying the record down to the year 404 B. C. But he was concerned chiefly with the more laconic records of the Propylaea, all carved on a single slab, of which only five fragments were known, and even of these some authorities were inclined to reject three; now the number of fragments has been

enlarged to twenty, all accurately pieced together. Next, assembling twenty fragments already known, and one new piece, of the accounts of the Parthenon, he found that these again were inscribed on a single slab, in eight columns; this restoration yielded several new facts with regard to the history of the temple, such as the sources of the funds, the date of the pediment sculptures, the names and dates of contemporary Athenian officials. Another series of six fragments, earlier in date, resolved themselves into a single slab inscribed in three columns; and these apparently were the accounts, covering nine years, of the erection of the colossal bronze statue of Athena Promachos, which stood between the Propylaea and the Erechtheum.

Most of these inscriptions and new readings have already been published in the form of special articles. Some of the later examples have also appeared in Kirchner's revised edition of Volume II of the *Inscriptiones Graecae*, and those of earlier date will appear in the corresponding edition of Volume I, to be published by Hiller von Gaertringen toward the close of the present year. But for the complete commentary and analysis of the accounts of the Erechtheum and the Propylaea, it will be necessary to refer to the two monographs to be issued by the School.

THE PUBLICATIONS OF THE SCHOOL

From the earliest days of the School's existence, the Managing Committee has devoted much attention to the adequate publication of the results of investigations made by its officers and students. As early as 1885, a volume of *Papers* devoted to the researches carried on during the first

year was issued. Its contents—a study of inscriptions from Assos and Tralleis, by J. R. S. Sterrett; careful studies of three of the great monuments of Athens, the Theatre of Dionysus, the Olympieum, and the Erechtheum, by J. R. Wheeler, Louis Bevier, and H. N. Fowler respectively; and an essay on

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the battle of Salamis, by Professor W. W. Goodwin—suggest at once the problems that interested the first members of the School and the need at that time of satisfactory accounts of even the great buildings of Athens itself. In 1888, three more volumes appeared. Two were devoted to the results of exploring expeditions in Asia Minor conducted by Dr. Sterrett in 1884 and 1885, the other was again made up of several articles, including "The Athenian Pnyx," by J. M. Crow, and "The Theatre of Thoricus," by Walter Miller and W. L. Cusling, interesting as the first accounts of excavations conducted by members of the School, and a long and scholarly essay, "On Greek Versification in Inscriptions," by Professor F. D. Allen.

In 1889, an arrangement was made with the *American Journal of Archaeology*, whereby the editors agreed to publish all suitable papers offered by the Managing Committee, with the proviso that these articles might afterwards be gathered together and republished in separate volumes if the Committee so desired, an arrangement which is still in force. The Committee has twice exercised its right and issued (in 1892 and 1897) Volumes V and VI of the *Papers* of the School. In these volumes, most of the articles have to do with the results of excavations—at Sicyon, Icaria, Anthedon, Thisbe, Plataea, Eretria, Sparta, and the Argive Heraeum—and contain original material to which later students of the antiquities of these sites must constantly refer. Others, however, like C. L. Brownson's "On the Relations of the Archaic Pediment-Reliefs of the Acropolis to Vase-Painting" and H. F. DeCou's "The Frieze of the Choric Monument of Lysicrates," continue the tradition of intensive study of the

monuments of Athens; and others still, such as "The Chorus in the Later Greek Drama, with reference to the Stage-Question," by Edward Capps, emphasize the important part which literary, as well as archaeological studies, have always played in the programme of the School.

The excavations at the Argive Heraeum, which were undertaken jointly by the School and the Archaeological Institute in 1892 and continued for four seasons, presented a new problem. Preliminary reports of the results were published in several articles in the *American Journal of Archaeology* and then reprinted in Volume VI of the *Papers*, and a *Bulletin*, issued separately in 1892, gave a fairly full account of the first campaign. But as the work progressed, it became evident that a satisfactory presentation of the results could be obtained only by the publication of one or more volumes devoted exclusively to this important site. Accordingly, the School and the Institute entered upon an agreement for joint publication, and ultimately (in 1902 and 1905) the two sumptuous volumes entitled *The Argive Heraeum*, with many illustrations, plans, and drawings, were issued. The authors were Charles Waldstein and several officers and members of the School (G. H. Chase, H. F. DeCou, T. W. Heermance, J. C. Hoppen, A. M. Lythgoe, Richard Norton, R. B. Richardson, E. L. Tilton, H. S. Washington, and J. R. Wheeler). In the spirit of modern research, these volumes attempt to present everything of importance discovered by the explorers and thus to make all the results of the excavation available to scholars everywhere. Some of the theories advanced, especially in regard to the bronze age in Greece, have not been generally accepted, but

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the two volumes will always remain important sources of information in regard to one of the most ancient and most important of Greek sanctuaries.

By the beginning of the present century, therefore, certain general principles for the publications of the School had been firmly established, namely, that articles of moderate length should normally appear in the *American Journal of Archaeology*, but longer monographs, for which full illustration was desirable, should be issued as separate volumes. *Annual Reports* and occasional *Bulletins* had also been printed as a means of acquainting the friends and supporters of the School with its progress.¹ In accordance with this policy, most of the numbers of the *American Journal of Archaeology* in recent years have contained at least one "Paper" of the School. Two separate volumes have been issued, *Explorations in the Island of Mochlos*, by R. B. Seager (1912), a highly important contribution to the history of Crete in the early bronze age, constantly quoted by later writers, and *Korakou, a Prehistoric Settlement near Corinth*, by C. W. Blegen (1922), in which, for the first time, the development of culture on the Greek mainland during the earlier bronze age is comprehensively studied. Two other separate publications, *The Erechtheum*, containing the admirable drawings by G. P. Stevens and text by several authors, and *The West Slope of the Acropolis and its Monuments*, by W. B. Dinsmoor, are approaching completion, and will, it is hoped, be issued in the near future. Plans have also been made for a somewhat elaborate presentation of the excavations at Corinth.

¹ In the *Annual Reports* are printed not only the reports of the Chairman of the Managing Committee, the Director, and the Annual Professor, but also the Treasurer's financial statement, the regulations of the School, announcements in regard to fellowships and information for prospective students.

A review of the papers published in the *American Journal of Archaeology* since 1897 reveals the fact that they number more than ninety and cover a wide variety of subjects. On the whole, however, the two kinds of studies which are most represented in the earlier papers also predominate in the later articles. Many have to do with different aspects of the excavations at Corinth, such as descriptions of newly discovered buildings, or careful studies of statues and inscriptions. The *Journal* for 1903 contains six papers on the interesting discoveries made at the cave near Vari in Attica, that for 1904 six others on the work carried out at Oeniadae in Acarnania. Similar in character are the reports of Miss Harriet Boyd (now Mrs. Hawes) on "Excavations at Cavousi, Crete, in 1900," and of Miss A. L. Walker and Miss Hetty Goldman on "Excavations at Halae." On the other hand, the perennial interest of the great buildings of Athens is attested by many papers, especially in the years since 1903, when a Fellow in Architecture or Architect of the School has normally been in residence every year. To this category belong "The Metopes of the West End of the Parthenon," by W. S. Ebersole, with better descriptions and illustrations than had been available before; "The Gables of the Propylaea," "The Choragic Monument of Lysicrates," and "Attic Building Accounts," by W. B. Dinsmoor; and "The East Stoa of the Asclepieum," by Gordon Allen and L. D. Caskey. The minute study of the Erechtheum, in preparation for the projected book on that complicated building, is reflected in "The East Wall of the Erechtheum," by G. P. Stevens, with its convincing proof that this wall contained a window on either side of the great door, and in "The 'Metopon'

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in the Erechtheum," by L. D. Caskey and B. H. Hill. Even the Parthenon itself has been made to yield new evidence in regard to its earlier history in B. H. Hill's "The Older Parthenon."

This brief summary will serve to suggest the character of what may be called the "official" publications of the School. But these are far from representing the sum of its contributions to our knowledge of the life and thought of the ancients. In a number of cases, the work of its members has appeared in other journals than the *American Journal of Archaeology*. Sometimes this has been due to an accumulation of material which made prompt publication in the usual way impossible, sometimes it has seemed appropriate to offer a particular contribution to another journal. As early as 1894, Professor J. W. White published his detailed and careful discussion of the Pelargikon in the age of Pericles in the Greek *Ephemeris Archaïologike*, and later members of the School have sometimes followed his example. D. M. Robinson's monograph, "Ancient Sinope," appeared in the *American Journal of Philology* in 1906, after he had published as a School paper his "Greek and Latin Inscriptions from Sinope and its Environs." W. B. Dinsmoor's illuminating "Studies of the Delphian Treasuries" were brought out in the *Bulletin de Correspondence Hellénique*, the official journal of the French School at Athens, which seemed the logical place for articles dealing with the results of excavations conducted by that school. And, for similar reasons, several other articles by members of the School have appeared in other periodicals, both American and foreign.

Finally, in an indirect way, the School may fairly claim some credit for many of the books produced by Amer-

ican scholars during the forty-one years of its existence. One is tempted, indeed, to argue that all the scholarly work of its past members might be listed in this category, since all of it undoubtedly owes much to the knowledge and inspiration gained in their years or months of residence in Athens; and few of the writers, I think, would deny the lasting influence of their contact with "the things themselves" and with the men and women whom they met at the School, whose tastes and interests were similar to their own. But such a list as this idea implies would far exceed the space allotted to this account. I shall, therefore, mention only a few books, whose authors, I am sure, would be the first to acknowledge their indebtedness to the School. The *Handbook of Greek Archaeology*, written by H. N. Fowler and J. R. Wheeler, with the collaboration of G. P. Stevens (1909), which is generally admitted to be the best introduction to the subject in any language, comes naturally to mind, since both the authors were members of the School during its first year and served it as officers for many years and Mr. Stevens was the first Fellow in Architecture. M. L. D'Ooge's *The Acropolis of Athens* (1908) and C. H. Weller's *Athens and its Monuments* (1913) show throughout the detailed knowledge which comes only from long familiarity with the monuments themselves. The *Greek Sculpture* of R. B. Richardson (1911) was largely written during the years when he served as Director of the School. J. C. Hoppin's monumental *Handbook of Red-Figured Attic Vases* (2 vols. 1919) is the work of a scholar whose term of residence in Athens is among the longest and who has also been an officer of the School. The two volumes on *Athenian White Lekythoi*

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(1907 and 1914), by Arthur Fairbanks, and those on Arretine pottery, by G. H. Chase (*The Loeb Collection of Arretine Pottery*, 1908; *Catalogue of Arretine Pottery in the Museum of Fine Arts*, 1916), would hardly have been produced, had the School not had a part in the training of their authors. *Gournia*, by Mrs. C. H. Hawes, and *The Decorative Art of Crete in the Bronze Age*, by Miss E. H. Hall (now Mrs. Dohan), which are among the important contributions made by Americans to the history of the brilliant Minoan civilization, are the work of members of the School, through whose enthusiasm the officials of the Museum of the University of Pennsylvania were persuaded to undertake excavations in Crete. G. W. Elderkin's *Problems in Periclean Buildings* (1912) was largely inspired by his years of residence in Athens; and W. W. Hyde's *Olympic Victor Monuments and Greek Athletic Art* (1921) and Rhys Carpenter's *The Esthetic Basis of Greek Art* (1921) may be cited as among the most recent books in the production of which the School at Athens may claim a share. Likewise Mitchell Carroll's edition of *The Attica of Pausanias* (1907) and his *Greek Women* (1907) found their inspiration in his sojourn in Athens as a member of the School. In

lighter vein R. B. Richardson's entertaining *Vacation Days in Greece* (1903) may be noted. And even books in which things Greek play so subordinate a part as the *History of Sculpture*, by H. N. Fowler (1916) and the *History of European Sculpture from the Early Christian Period to the Present Day*, by C. R. Post (2 vols. 1921) would probably never have been written except for the authors' residence in Greece.

American scholars are often charged with being less active in research and publication than those of other countries, and with some reason. Most of them are more heavily burdened with teaching and administrative work than foreign scholars, and until quite recently, at least, no such foundations for the encouragement of research have existed in this country as most European nations have enjoyed for many years. But the record of the School at Athens shows that even under these conditions Americans have made important contributions to the advancement of learning. With the larger endowment now in prospect and the added equipment assured by the munificent gift of the Gemadius Library, the friends of the School may confidently look forward to even more notable contributions from its members.

THE OPPORTUNITIES OF THE SCHOOL IN THE BYZANTINE FIELD

The time has long since gone by when classical scholars looked with disdain on the artistic products of the Byzantine era. The older conception of a Chinese immobility within the Byzantine Empire has been completely exploded, and a sounder genetic view of the mediaeval Hellenic development has taken its place. Scholars have come to see that the products of the Hellenic genius evolved in mediaeval times, be they artistic or literary in form, semi-classical or popular in tone,

are of value *per se* for the proper understanding and estimate of this epoch, and for their connections with the great nexus of civilization which spread itself aforetime over the Nearer East.

This new point of view, however, has as yet not become thoroughly lodged in the consciousness of that section of the intelligent public which is interested but takes no active part in archaeological investigation; this is particularly true of the Anglo-Saxon world. It would therefore seem desirable to

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sketch briefly some of the results attained in this field already, to touch on the more important monuments hitherto published, and to point out wherein such investigations offer a fruitful and valuable field for further study.

France was the first country to take up Byzantine studies seriously. The

work of Alfred Rambaud. Much of the best work which has been done in the Byzantine field on Greek soil falls to the share of French scholars. Beginning with the nineties, the dynamic personality of Karl Krumbacher inspired a mighty increase of interest in these studies both in Germany and elsewhere; his greatest achievement



The Monastery of Daphni near Athens.

great scholars of the seventeenth century, Charles du Cange, above all, and the Benedictines of St. Maur, by their indefatigable labors laid the foundations, broad and deep, on which the edifice of modern Byzantine scholarship has been reared. France again it was, beginning with the seventies of the last century, who revived the neglected activities in this field, beginning with

was the foundation of the *Byzantinische Zeitschrift*, which became the central organ of the new branch of learning. Some three years later the establishment of the Russian Byzantinist organ, the *Vizantiiskii Vremennik*, brought about the centralization and organization of this work in Russia, in its turn mightily furthered by the establishment of the Russian Archaeological

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Institute in Constantinople, which was primarily devoted to work in this field. Since that time labor has gone on uninterruptedly and indefatigably, until at the present day almost every civilized country can boast of several scholars who are working in some part of the field of Byzantine studies.

Greece proper is relatively barren in monuments of this epoch which are artistically of the first magnitude, but of subsidiary material there is no lack. Even so in the magnificent mosaics of the monastery of St. Luke in Phocis and that of Daphni near Athens we have glorious specimens of Byzantine monumental art at the very height of its development (pp. 251, 253). The amplitude and symmetrical character of the composition and the masterly treatment of pose and drapery are characteristic of monumental Byzantine art at its best, but are strange to most people, who are acquainted only with the sterile and schematic works of the decline. From a later period there remain to us the enthralling ruins of Mistra, the capital first of the Frankish princes of the Morea and later of the Greek despots, which are so extensive and so well preserved that the city may of right pretend to the name of the Byzantine Pompeii. A barren mountain spur some three miles from Sparta is sown with ruins of houses and palaces; among them is preserved a whole series of fascinating churches, coated from top to bottom with the most elaborate and marvelously preserved frescoes. Some of these contain picturesque and dramatic elements, while the mosaics of the older period reflect, as it were, the solemn splendor of the ritual. The single heads of the Prophets and Patriarchs show wonderful mastery of individual characterization. This is seen in the Zachariah and

in the prophets from the church of the Pantanassa (pp. 254, 255). It would be hard to equal these in the thirteenth century in western Europe, unless, perhaps, in the work of Giotto. These ruins form the subject of a splendid publication of Gabriel Millet, wherein those which are capable of being photographed are so reproduced, while sketches represent the more seriously damaged specimens. Should we wander further afield, the monasteries of Thessaly on the precipitous crags of the Meteora, the great masses of the monasteries of Mt. Athos, the mosaics and churches of Salonica, and the churches of Macedonia and Serbia form fields where only the first preliminary work of reconnaissance has been done in many cases.

On the shore of Asia Minor and on the Anatolian plateau many districts are almost untouched by the investigator, and the work of Strykowski on the Armenian churches, of Jerphanion on the Cappadocian cave frescoes, and of Sir William Ramsay and Miss G. Bell on Bin Bir Kilissé shows what far-reaching and astounding discoveries can be awaited in these barren uplands. The rich archaeological deposits of Georgia and Lazistan have only begun to yield their stores to the investigator. For all of these places Athens forms a peculiarly excellent base of operations.

But apart from the more obvious things, there is hardly a site in Greece where the excavator does not come across Byzantine materials, whose lessons are often not only valuable as imparting to us the concluding chapter of the history of a given site, but are of value for themselves as well. How brilliantly interesting this may become is shown for example by Gelzer's work on Pergamon in the Byzantine period, and the fascinating book of Wiegand



The Crucifixion. Mosaic at Daphni. *From G. Millet, Le Monastère de Daphni.*



Zachariah. Mosaic at Mistra.

From G. Millet, Mistra.

on Latmos. In a word, the study of the Byzantine remains will certainly be a useful and often an important by-product of the study of classical sites.

Such are some of the opportunities for

the general study of the concrete artistic remains. Even more promising is the field which awaits the investigator in the more specialized branches of Byzantine study. A rich line of investi-



A Prophet. Mosaic at Mistra.

From G. Millet, Mistra.

gation awaits the epigrapher; for, though his harvest will not be as great, nor his results as valuable, perhaps, as

those of his confrère who devotes himself to the inscriptions of the classical period, much more remains to be done

ART AND ARCHAEOLOGY

in this field. The fourth volume of Boeckhs' old *Corpus* is the best collection we have at present.

No small amount of documentary materials awaits the investigator in the archives of the various monasteries and churches. Much of this, it is true, is late in date, but much is still available of high value and of considerable antiquity on Athos, Patmos, and elsewhere.

The stores of manuscripts in the monasteries of Mt. Athos, while primarily of late date, contain none the less many *codices* of great value. The catalogue of Lampros does not include the most important libraries of the Holy Mountain, namely, those of Vatopedi and the Lavra. The homiletic and hagiographical manuscripts are merely noted as such by him, and are not described in detail. The hagiographical material still buried amid musty parchments offers a fruitful field for investigation for the publication of texts, for their historical evaluation, and for the compilation of catalogues of hagiographical texts and other manuscripts.

Much has yet to be done in studying and photographing the miniatures which adorn the *codices*, in making careful descriptions of them, and in classify-

ing and assigning them to a given time and milieu.

All the above points are the more timely since internationally organized undertakings are aiming to compile and ultimately to publish *corpora* of the Byzantine inscriptions and of the Greek charters, while the École des Hautes Études is collecting a *corpus* of photographs of the miniatures in Greek manuscripts. On the lives of the saints, the indefatigable and whole-hearted Bollandist fathers continue the work begun two centuries ago.

It would thus seem that with the acquisition of the new library at Athens, and with the central position of that city for investigations in the Aegean Basin, in Asia Minor, and in the Balkans, a wide and fertile field would here be open to American scholarship. The prosecution of labors in this connection is all the more vital since the Russian Archaeological Institute in Constantinople, which has devoted itself exclusively to this field, has been obliged perforce to suspend operations. Let us hope, then, that American scholarship will make its appearance here and contribute its quota towards the study of that culture which twice has lit the flame of science and civilization on the rude altars of western Europe.

THE EXCAVATIONS AT COLOPHON

The most recent work undertaken by the School is the excavation of Colophon, one of the important cities of ancient Ionia. This is a joint enterprise of the School and the Fogg Art Museum of Harvard University, made possible by the generosity of an anonymous friend of the Museum, who offered to its Directors the sum of \$50,000.00 for a five-year campaign of excavation on one or more Greek sites. In the early summer of 1921, Dr. Hetty

Goldman, who had been appointed Field Director by the authorities of the Museum, and Dr. Hill, as Director of the School, made an extensive survey of possible sites, and finally recommended Colophon; and last spring work was actually begun under the direction of Dr. Goldman and Dr. Blegen, with most encouraging results.

From Smyrna a broad plain, ringed with mountains, stretches south. Here, against the western hills, at a distance

ART AND ARCHAEOLOGY

of some twenty-five miles, is the site of an ancient city. Behind it, to the south and west, rise fir-covered hills, blocking it from the sea. A half-day's journey by one pass through the hills brings one to the ancient port of Notium or New Colophon, near which lay the famous shrine of Clarian Apollo, and by another pass the more western port of Lebedus was reached. Low, broken spurs from the hills straggle northward into the plain, and separate a sheltered circle from the wide stretches beyond. On the highest spur of all, backed against the hills and running out into the enclosed valley, lay the acropolis of the ancient town. At the peak was a tower, and from it rough walls of ashlar masonry ran down steeply on

either hand and then swung north, marked by occasional towers, following around the ridges and dipping across the breaks, so as to form a circle of defence some three miles in circumference. Through a gate in the gap to the east ran the road to Notium, through another at the north the road to Smyrna, and through a western gate the road to Lebedus. Through the heart of the valley in which the city lay runs a little brook fed by never-failing springs in the neighboring hills, and just to the west of the city another rushing stream, lined with plane and walnut trees and tall, waving poplars, turns the nine mills of the modern Turkish hamlet of Deirmendere.



Colophon: Looking north from Acropolis; in foreground, Public Square on terrace of Acropolis.



Colophon: Ancient Wall.

For some years past this site has been identified as that of ancient Colophon, which, according to tradition, was a flourishing town when Agamemnon sacked Troy. Some say that Calchas, the famous seer of the Trojan expedition, was buried there. The cavalry of Colophon was proverbial throughout antiquity. In the sixth century B. C., Gyges, king of Lydia, captured the city, and later it fell to the Persians. After the Persian wars, Colophon was important enough to be a member of the Ionian League, though her contribution to the common treasury was rather small. Probably, like the other Ionian cities, she profited by the conquests of Alexander, till suddenly, at the beginning of the third century B. C., an end was put to her existence. Lysimachus,

one of Alexander's generals, who fell heir to this section of Ionia, planned to make Ephesus the leading city of his dominions, and to that end not only built great fortifications there, but stripped Colophon and Lebedus and other lesser towns of their inhabitants to fill his enlarged city. Afterwards, Notium, or New Colophon, as it was sometimes called, attained to considerable importance, but the older site never ranked again as an important independent city.

The explorations carried out last spring proved conclusively that this site is really that of ancient Colophon. The quantities of bronze coins recovered leave no doubt. On many the name of the city appears, on many the image or the lyre of her patron god, Apollo, and

ART AND ARCHAEOLOGY

on very many a youth with lance in hand bestrides a prancing horse, showing that the traditional fame of the cavalry of Colophon was more than an empty tale.

Beyond the city walls, in various localities, groups of tombs were found. At one spot these proved to be of the fourth century B. C.; elsewhere they were rich in pottery with geometric decoration, not exactly like anything so far known, but probably of the sixth century B. C. or earlier; and in one place tombs were found which, judging by their contents, were surely of the Mycenaean period. One, in fact, which had unfortunately been broken into, was a well-built beehive tomb of the Mycenaean sort. Here, then, is proof that at the end of the second millennium before Christ the civilization of Ionia was practically identical with that of mainland Greece, Crete, and the Aegean islands. Further search may reveal the Mycenaean town to which Calchas came, on his return from ravaged Troy.

The city of the sixth century probably lies beneath that of the fourth century, on the acropolis. Where soundings have been made to virgin rock, geometric pottery has been brought to light. But further investigation of the older city must wait until the later one has been fully studied. It seems now as if this would yield more information than has yet been obtained in regard to the plan of any Greek city of twenty-three centuries ago. In the valley, trial trenches have revealed the foundations of several very large structures, probably public buildings begun when the city walls were built in the period of prosperity following Alexander's conquests. It may be that the sudden end of Colophon's career cut

short these civic developments before the buildings were completed.

The hill of the acropolis is literally covered with the remains of dwelling houses, terrace on terrace rising with the slope. On the main terrace, about half-way up, several large dwellings, with living quarters, rooms of state, stairs, stables, and wells inside the courts, have been cleared. The plans are quite intelligible and fairly uniform. No Greek houses of such early date have hitherto been known except a very few at Priene, and there later constructions, of the second century, have seriously confused the plans. Between the city blocks of Colophon ran streets paved with cobbles or with dressed and fitted slabs of stone. Beneath the streets lie well-made drains of terracotta pipes. At one point on the terrace is a bathing establishment, not yet wholly excavated. In this there were at least five large rooms, some with hydraulic arrangements, and in one room there formerly stood fourteen small bath tubs of terracotta ranged side by side. Elsewhere on the terrace the city fathers of the fourth century laid out a large public square; houses and streets that interfered were condemned, and on their levelled foundations rose long, colonnaded stoas to enclose the square. Here the story of the infancy of monumental city planning is clearly told.

Beside these relics of civic and domestic life, a sanctuary of the Great Mother, Cybele, shows the religious side of Greek society. No normal Greek temple stood in this *temenos*, but instead there were a propylon, a high, stepped platform for the image or the great altar, rooms for lesser divinities or for priests, and from end to end of the outer edge of the terrace on which the sanctuary lay a long colonnade. Another campaign should complete the



Colophon: Paved street between houses.

clearing of this *temenos* and perhaps bring to light one or more temples of the normal Greek type.

From this account it is clear that Colophon is a most promising site and that, for the next few years, it will furnish an opportunity for training in actual excavation to many members of the School. Much, also, remains to be done at Corinth, where it is hoped that the long-interrupted work may soon be resumed. Many prehistoric sites await exploration, as well as important sites of the classic period. In the

exploration of the regions recently made more accessible to the explorer the School must do its share. Finally, for those whose interest lies in the later phases of Greek civilization, there are almost unlimited opportunities for researches in Byzantine history and Byzantine art, researches for which the Gennadius Library will furnish most valuable aid.

One need not be a great optimist to predict that the future work of the School will increase the reputation which it has already won.

ARCHAEOLOGICAL NOTES AND NEWS

XXth International Congress of Americanists

The XXth International Congress of Americanists was held in the Engineers' Club, Rio de Janeiro, Aug. 20-30, 1922. There was a large attendance of delegates from North and South America, and the European representation was better than had been expected. The delegates from the United States, representing the Government and various institutions were: William T. Bryant, Buffalo Museum of Natural History; Mitchell Carroll, Archaeological Institute of America and School of American Research; D. C. Collier, School of American Research; Peter H. Goldsmith, Carnegie Endowment for International Peace; Walter Hough, U. S. National Museum; Ales Hrdlička, U. S. National Museum, and American Anthropological Association; S. G. Morley, Carnegie Institution of Washington; H. J. Spinden, Harvard University; Marshall H. Saville, American Museum of Natural History and Heye Museum of the American Indian; and W. P. Wilson, Commercial Museum of Philadelphia.

H. E. Dr. Epitácio Pessoa, President of Brazil, was elected Patron of the Congress; Dr. A. C. Simoens da Silva, President; and Dr. A. Morales de los Rios, Secretary General. Among the Honorary Vice-Presidents, Drs. Goldsmith, Hough, Saville, and Wilson, and among the Honorary Secretaries, Drs. Bryant, Carroll, and Spinden were included. The Active Vice-Presidents were: Dr. Ales Hrdlička, for the United States; Dr. Levy-Bruhl, France; Miss Adele Breton, England; Dr. William Thalbitzer, Denmark.

There were twelve sessions for the reading of scientific papers and ninety communications in all were presented. The papers and discussions covered a wide field. Among the subjects considered, of most interest to Americans were the following: The Paleolithic Theory in America, by W. H. Holmes; Antiquity of Man, by Ales Hrdlička; The Mexican Excavations at Teotihuacan and Pedregal of San Angel, conducted by Manuel Gamio, and presented by J. Reygardus Vertiz; Archaeological Studies in the Argentine Republic, by Dr. Salvador Debenedetti; Guarany Ethnology and Civilization, by Dr. M. Bertoni; Cultural Parallels among Arctic Peoples, by Dr. W. Thalbitzer of Copenhagen Museum; Some Unpublished Manuscripts in the British Museum bearing on Pre-Columbian Brazil, Miss Adele Breton; Contributions to the Archaeology of South America, by Dr. Franz Heger, of Vienna; Turquoise Mosaic Art in Ancient Mexico, by Marshall H. Saville; Comparative Chronology of the Old and New World, and Civilization in the Humid Tropics, by H. J. Spinden; Chronological Yardstick of Ancient America, and Researches at Tulum, Mexico, by S. G. Morley; The Ethnological Collection from the Amazon in the U. S. National Museum, and Fire Origin Myths of the New World, by Walter Hough; The Petroglyphs of Guadalupe, by Jules Claine; and a Comparative Study of Mediterranean and Pre-Columbian American Architecture, by Mitchell Carroll.

The Congress unanimously voted to hold its XXIst International Session in Holland and Sweden in 1924 and an invitation was favorably considered to hold the XXIInd International Congress of Americanists in Philadelphia in 1926, in connection with the Sesqui-Centennial Celebration.

School at Athens: Letter from Prime Minister in reply to Mr. Root's Letter about the Gennadius Library (ART AND ARCHAEOLOGY, September, 1922)

Excellence:

Athènes le 6 Juillet 1922.

J' ai eu l'honneur de recevoir votre aimable communication par laquelle vous voulez bien m'annoncer ainsi qu'aux membres du Cabinet sous ma présidence, que la Carnegie Corporation a affecté une somme de 200,000 dollars pour l'erection a Athènes d'un bâtiment destiné a recevoir la Bibliothèque et autres collections offertes à l'École Americaine d'Études Classiques d'Athènes par S. E. Monsieur Joannes Gennadius, ancien Envoyé Extraordinaire et Ministre Plénipotentiaire de Grèce à Londres.

Mes collègues du Cabinet me chargent de vous transmettre ainsi qu'aux membres de la Carnegie Corporation nos chaleureux remerciements pour la genereuse donation qui servira à ce monument.

Le Gouvernement Hellénique est heureux de disposer a cet effet d'un terrain avoisinant l'École Americaine. A l'occasion du dépôt du projet de Loi pour l'expropriation du terrain en question, l'Assemblée Nationale m'a chargé de vous exprimer toute la gratitude que la donation de la Carnegie Corporation a provoquée parmi ses membres.

Il nous est particulièrement agréable de pouvoir contribuer à resserrer encore plus les liens intellectuels qui unissent si heureusement nos deux peuples.

(Signed) P. E. PROTOPAPADAKIS,

Président du Conseil des Ministres du Royaume de Grèce.

BOOK CRITIQUES

AMERICAN SCHOOL OF CLASSICAL STUDIES AT ATHENS

KORAKOU

A Prehistoric Settlement near Corinth

BY
CARL W. BLEGEN, PH. D.

xv + 139 pages and 8 plates, of which 5 are in color.

The excavations of which this book is the official report brought to light stratified remains of the bronze age and made possible a classification of pottery of the Greek mainland between 2500 and 1100 B. C. Besides the pottery, walls and floors of houses and various objects of minor art were discovered, by means of which the picture of the civilization that preceded the "Mycenaean" age and of that age itself is made clearer.

The price of the book is \$5.00, but to members of the Archaeological Institute a reduction of 25% is offered, making the price \$3.75.

The Publication Committee also offers two of the earlier publications of the School at greatly reduced prices, as follows:

Waldstein's *Argive Heraeum* (2 volumes), bound in cloth, \$20.00; unbound, \$10.00.

Senger's *Explorations in the Island of Mochlos* (boards) \$3.00.

Checks should be made payable to the Chairman of the Publication Committee, Professor George H. Chase, 12 Shady Hill Square, Cambridge, Mass.

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Andrea Della Robbia and His Atelier. By Allan Marquand. 2 vols. Princeton University Press, 1922.

All lovers of the Florentine art of the 15th and 16th centuries will rejoice that Professor Marquand has so soon been able to add the "expected" monograph on Andrea to those on Luca and Giovanni della Robbia. His first volume, devoted to the art of Luca della Robbia, was not only a work of fine discrimination and thereby of the utmost scientific value, but also a distinct contribution to the inspiring pleasures of human life.

In the monograph on Giovanni della Robbia which followed it, the scientific interest was perhaps rather exclusive of aesthetic appreciation, as if the author felt that he had exposed in the earlier volume all that was needful to an enjoyment of Robbian art. But in this monograph, while the scientific mind is gratified by the array of documents and the helpful comparison of artistic motifs, the reader will find, scattered through the pages, a wealth of illuminating comment, that can not fail to lure him on with undiminished eagerness.

The monograph is divided naturally into two parts:

1. The monuments which can with some degree of certainty be attributed to Andrea himself.

2. Those which for the present at least must be regarded as the work of the Atelier, without determining their definite relation to the master or to the individual pupils and assistants.

In each class the arrangement is by decades, beginning with the year 1470. At this time Andrea's uncle, Luca, had reached the age of seventy. Andrea was his most distinguished pupil and his natural successor in the business, the direction of which was doubtless already passing into his hands. Hence it is reasonable to suppose that Andrea, at the age of thirty-five, had no longer to depend on his uncle for all the designs of the increasing number of works ordered from the atelier in the Via Guelfa. For an indefinite period, however, the execution would be marked by certain features of Luca's handling. By 1480 Andrea had developed an individual style, as the Annunciation at La Verna and Osservanza Coronation amply prove (see Figs. 40 and 45), and these two master-pieces have a "decorative charm" that, added to the refined handling of a religious subject, establishes Andrea's claim to high rank among the exponents of Florentine art.

It would be a pleasure to follow this development through the long series of works so well illustrated in the two volumes, if only to make

evident what a store of delight awaits the reader, but the limitations of space forbid.

These limitations prevent also any adequate discussion of the questions which must arise in the mind of one familiar with most of the works described. Professor Marquand presents his lists and attributions with a disclaimer of finality, granting that while many of the works may be documented and dated, there remain an immense number subject to future revision. This need not frighten the reader who is more interested in art than in archaeology, though he may not be able to see that Andrea has represented the Virgin with "bare knees" (Fig. 2), certainly not evident in the photograph, nor in the Cantigalli cast; that the Virgin is not supporting the child with her right hand, while clouds are under his feet (Fig. 277). It is also the Archangel Raphael who is conducting Tobias (Fig. 138) instead of Gabriel as stated; but the last two are small matters. More important is a certain amount of confusion, especially noticeable in the second volume, produced by the somewhat arbitrary arrangement of the works in decades, combined with subject grouping; also the lack of a list of illustrations with location of the work, which would facilitate the search for an individual example, and the comparison of one with others.

The make-up of the volumes, like that of the preceding ones in the series, is a worthy product of the Princeton Press.

R.

Etruscan Tomb Paintings: their Subjects and Significance. By Frederick Poulsen (trans. by Ingeborg Anderson). New York: Oxford University Press, 1922.

The Romans were not very different from other nations in their careless historical attitude toward peoples who once upon a time were their superiors. Each decade brings new evidence that the great people of early Italy were the Etruscans.

The publication and illustration of Greek vase painting, and Roman wall painting and relief sculpture, and Egyptian and Hittite tomb and relief decoration have been throwing new light on the every day lives of those peoples. Nearly a hundred years ago many tombs of the Etruscan nobility were opened and the wall paintings in them noted in a cursory and unscientific manner. Those paintings, although sadly marred by vandalism and faded by dampness, are fortunately engaging renewed attention. A German named Weege has done some very good work, and a mass of unpublished Etruscological material of all kinds is forming under the hands of C. Densmore Curtis, Asso-

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ciate Professor in the School of Classical Studies of the American Academy in Rome.

The book here under review, although very brief, is of particular importance because it contains forty-seven clear plate figures, and especially because its author is the Keeper of the classical department of the Ny Carlsberg Museum in Copenhagen, where are the fac-similes and drawings of many wall paintings of Etruscan tombs made some thirty years ago.

Poulsen has followed the correct method of chronological comparison of style and matter, giving extraneous influence on technique and decorative detail a proper but subordinate place. He finds in the *Tomba Campana* at Veii ornamentation like that of seventh century B. C. Greek vases, where no narrative element is present. He then traces the development of style and content through various tombs, identifying scenes from Greek myths with certain variations.

These two types of decoration had their vogue before strictly funeral scenes began to appear in the tomb wall paintings, and in the verve of the work, and in the richness of accessories to banquet, funeral processions and ceremonies, Poulsen sees a corresponding Etruscan military, political, and social greatness.

By a comparison of work in one tomb, the *Tomba del Barone*, at Corneto, where certain marks made in Greek by the decorator explained the noticeable Ionic influence on the painting, with that of many others, the author seems to have arrived at some very sensible conclusions about the Etruscan outlook on life and death.

There is a group of tombs, of which that of the Chariots (*tomba delle Bighe*) is typical, dating about 500 B. C., in which the wall painting has very much in common with the late black and early red figured Attic vases. He finds also decoration which comes from other places, such as the pointed cap (*tutulus*) that seems to be Hittite in origin. In one painting the "widow" is portrayed with her sunshade, an oriental fashion that Greek women had adopted by the time of the Peloponnesian war (Aristophanes, *Knights*, 1348, *σκιάδειον*).

The nicest piece of work which Poulsen does is to demolish the arguments of Weege and others that all women depicted at banquets with men are hetaerae. He shows incontrovertibly that in these tomb paintings the women at the banquet couches are brides or matrons.

The translation into English by Ingeborg Anderson—for the book was originally published in 1919 in Danish as a Museum guide—is excellent.

RALPH VAN DEMAN MAGOFFIN.
Johns Hopkins University.

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*Died August 13, 1922.



"THE STUDIO'S BLACKSMITH," by Daniel Chester French, Sculptor. Detail of Anderson Memorial, Pittsburgh, Pa.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

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PITTSBURGH AS AN ART CENTER

Introduction by SAMUEL HARDEN CHURCH, *President of the Carnegie Institute*

THE story of Pittsburgh is the story of a great achievement in the building of a city. Its development has had from the very beginning an even balancing of forces—industrial, moral, intellectual, and artistic—which makes for a truly great community.

The city has been blessed in many ways beyond the ordinary conception of the great material wealth with which nature has so generously endowed it. It was blessed in the first Pittsburgher, George Washington, who established the location of the city by choosing it as the site for a fort. It was blessed in the outcome of the struggle which took place in and about that fort between England and France, and it was again blessed in the decision in 1785 that assigned Pittsburgh and its surrounding territory to Pennsylvania instead of to Virginia and thus aligned the city with its strategical importance and great resources on the side of the Union in the Civil War. Pittsburgh has been especially blessed in its citizens. In its beginning they were the men and women who had the courage to leave the older, more comfortable and more cultured settlements to conquer a continent for civilization. There are many evidences in the community that in spite of great difficulties they carried with them their cultural development. One of these is the University of Pittsburgh which was founded in 1787 as the Pittsburgh Academy.

Of the citizens of a later day, Andrew Carnegie is a splendid type. He was constantly in the habit of speaking of the transmutation of material things into things of the spirit. It was his munificent gifts which made possible the Carnegie Institute with its Library, Museum, Music Hall, its Department of Fine Arts, and finally, its most important department, the Carnegie Institute of Technology. The art life of Pittsburgh now very properly centers about the Institute. The Annual International Exhibition of Contemporary Paintings, unique among

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art exhibitions in America and the medium through which many of the European artists have been introduced to this country, was in a sense his idea. He also made possible the College of Fine Arts at the Carnegie Institute of Technology from whence Pittsburgh's future Reinharths, Alexanders, Cassatts and Tanners are to come.

The Carnegie Institute was not set down in a community which was unappreciative or was not prepared for it. Pittsburgh's Art Society, which this year will celebrate its Fiftieth Anniversary, was one of the organizations which prepared the way. The great Loan Exhibition which marked the opening of the Carnegie Institute Building in 1895 was arranged by this organization. In that exhibition there were over three hundred representative works most of which had been lent by Pittsburghers, another evidence of the healthful state of art in the city then.

The Secretary of the Art Society at that time was John W. Beatty, born and bred a Pittsburgher, who as a young art student had followed in the footsteps of Twachtman, Duveneck, Sherlaw and Chase in Munich. In 1896 Mr. Beatty was selected as the first Director of Fine Arts at Carnegie and when he was made Director Emeritus last July he was the Dean of American Art Directors in years, honors, and achievements.

In the twenty-seven years which have elapsed since the opening of the Institute, art in Pittsburgh has made great strides. The lovers of art in Pittsburgh, especially through the twenty-one Internationals which have been held, have acquired a better knowledge of modern art than the art lovers in any other city in the world. The Carnegie Institute has secured an excellent collection of contemporary paintings. The children of Pittsburgh are being made acquainted with the best that has been accomplished in architecture, sculpture, and painting. A strong and active organization of Pittsburgh artists has come into being, and a group of men and women known as "One Hundred Friends of Pittsburgh Art" have banded together to purchase the works of local painters for presentation to the public schools. The Schenley Farms, the district in which the Carnegie Institute is located, has been developed in a very remarkable manner, until now no city in America has a similar cultural center. A public spirited organization "The Citizens Committee on City Plan of Pittsburgh" has already laid out in a broad and farsighted way a plan which will govern the future physical development of the city.

Pittsburgh, like many other American cities, is just now emerging from the post war period. It is looking forward to newer and greater achievements in the building of the city and in that building Art will have no second place. Pittsburgh will be, as in the past, a city whose citizens see life steadily and see it whole.





PITTSBURGH AND THE PITTSBURGH PLAN

By FREDERICK BIGGER

Architect and Town Planner, Citizens Committee on City Plan

PROBABLY no large city in the United States has a location of greater natural beauty than has Pittsburgh,—nor a site so difficult, so seemingly unsuited to be the home and workshop of an industrious people.

If one were to view the city and adjacent territory from above, when the late afternoon sun brings the upper western slopes of the ridges and the multitude of serrated hills into high relief and casts the eastern slopes and ravines into deepening shadow, the old physiology textbook's picture of the convolutions of the human brain would be brought instantly to mind. There would appear, however, one marked difference in that the landscape is distinctly divided into three parts. Two great rivers, the Allegheny and the Monongahela, wind across the country, gradually converging, and unite to form a third—the Ohio.

Broken by an occasional island in the Allegheny and a group of larger islands in the Ohio, the rivers lie each in a valley, often rather narrow, sharply de-

fined by high and steep hills. In many cases the hills rise so close to the water's edge as to leave but a narrow shelf wide enough only for a highway or a railroad, or perhaps both. Here and there a more or less ample valley, bringing its tributary creek to the river, breaks through the barrier of hills, while with greater frequency deep gullies and ravines are gashed through. It is the frequent recurrence of these ravines and gullies which give the hills their serrated appearance.

For miles along the river valleys are towns and villages occupying low land or the easier slopes where the hills recede farther from the river, the latter sweeping in a great arc around the town. The highways and railroads following the river, bordered by industrial plants or straggling houses, appear as tenuous connections between the thriving towns. In fact the aerial observer does not see below him one single compact city, nor can he discover any indication of the boundary line within which lie Pittsburgh's forty-six



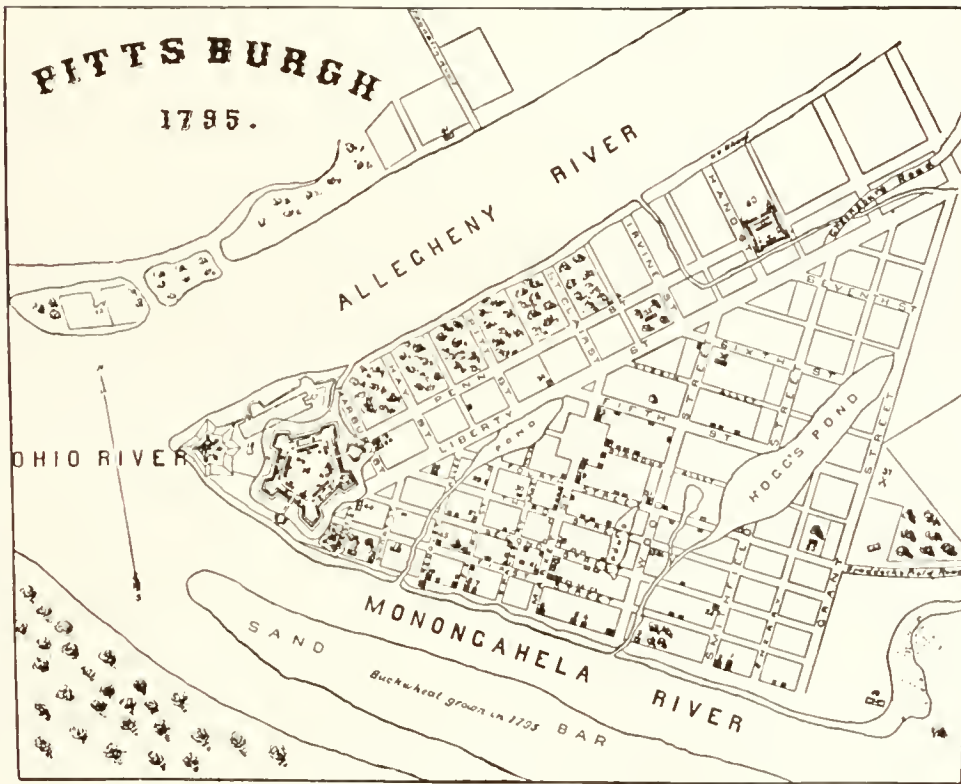
Pittsburgh as seen from Grandview Park (Mt. Washington).

square miles of area and her six hundred thousand people. He must remind himself that the city is but the nucleus of a metropolitan district with seventy-nine political units and a population of over a million people most of whom live within an irregular area of about sixty-six square miles.

Returning to the bird's eye view. There appear three areas of a character somewhat different from the general topography. The first of these is the land between the Allegheny and Monongahela rivers extending from the point of their intersection eastward somewhat less than a mile. Here are about two hundred acres of land apparently as level as one may find. At the eastern side of the area a considerable hill rises in such a fashion as to leave narrow strips of level land between its flanks and each of the rivers. This three-sided area is the downtown business district, familiarly known as "The Golden Triangle." From it bridges carry traffic to the north and south, and thoroughfares lead eastward along the river level strips or clamber around and over the hill toward the East End. The East End district has a large irregular area of rather even table land broken into by, and merging with, easy rolling hills surrounding it.

Here too are the ubiquitous ravines and gullies but there are, nevertheless, many acres of densely populated residence land which extend farther eastward, over the city boundary line, into the adjacent town of Wilkinsburg. The East End district contains an important secondary business center known as East Liberty, a name which applies to a main line station of the Pennsylvania Railroad in that locality and is known to travelers who pass through the city over that road. The third significant area noted above is on the north side of the Allegheny and Ohio rivers, across from the downtown business district, and extending some distance to the west. This area is reasonably level and low and is densely built up, except for a park and some railroad yards. It is a part of the North Side, formerly the City of Allegheny.

The more one sees of the surprising and erratic topography of the Pittsburgh district the more is one amazed at the forces which have lead human beings to build a city here. Some of the hills are covered with streets and buildings, others stand steep, barren and unbuildable, save perhaps for a road climbing tortuously to a higher level. Great hillsides and bluffs, too



Plan of the Old City, now the Down Town Business District.

steep to build upon, overlook thriving communities and form barriers which compel circuitous travel and long detours in passing from one part of the city to another. Some of the hill-sides are of exposed rock and shale, others have a scrubby growth of vegetation among which scrub locust and sumac are conspicuous. The hills throughout the district vary in elevation as much as five hundred feet and from the higher ones there are striking views.

One of the most interesting views is that from Grandview Avenue, some four hundred feet above the Monongahela river, lying along the crest of the precipitous bluff which parallels that stream on the South Side. Accessible by funicular railways (known locally as inclined planes or "inclines") or by

a circuitous trolley car route to "Mt. Washington," this viewpoint can be reached from the three principal railway terminals of the city in from five to twenty minutes. Any traveler with fifty minutes or more at his disposal, who goes to Grandview Avenue, whether it be daylight or evening, will never forget the remarkable view down upon the skyscrapers of the business district, the rivers, the railroads, and the mills in the river valleys.

Having scanned the landscape carefully, one realizes that Pittsburgh is a city in which are many isolated settlements and communities, difficult or indirect of access. It is said that quite a number of these districts are never visited by residents of other localities. Close observation leads one to accept this statement as true. As an indus-



Pittsburgh as seen from Duquesne Heights.

trial center, Pittsburgh's population by the 1920 census shows that there are but 36.8 per cent native whites of native parentage, while there are 47.2 per cent of foreign parentage or foreign born (26.8 per cent of the former and 20.4 per cent of the latter). The foreign born, of many nationalities, show the natural tendency to live in groups according to nationality. This tendency, combined with classifications of an economic character which appear inevitable, is often further intensified by the physical segregation induced by the rough topography. When there is superposed upon this a political system and custom which makes it possible for the inferior politician to play off one district against another, it is small wonder that city wide civic aspiration has been feeble. This in spite of the

existence of organizations, maintained and operated by the faithful few, which have enviable records of accomplishment.

The early history of Pittsburgh centers around a fort begun by the English, finished and named Fort Duquesne by the French, and superseded by a larger British stronghold called Fort Pitt. Nothing remains of the fort save a part of the old redoubt built by Colonel Bouquet and known as "The Blockhouse." It is located on Penn Avenue quite near the Point, and is nearly surrounded by railroad property. About the fort there grew up gradually a settlement which was approached by travelers from the east upon the old highway over the mountains leading into the town along the route now occupied by Penn Avenue.



Before widening (40 feet)—Second Avenue—After widening (80 feet).

The settlement was the gateway to the west, travelers here taking to the Ohio river, the great natural artery to the frontier.

The first plan of lots in Pittsburgh, known historically as the military plan, covered the area bounded by Water Street, Second Avenue, Ferry and Market Streets. It was laid out in 1764 by Colonel John Campbell, an English army engineer. Twenty years later, in 1784, Colonel Woods and Thomas Vickroy were authorized by the William Penn heirs to extend the plan to cover the area which is now the downtown business district. A drawing from this plan, dated 1795, is illustrated here. It shows that the present business district, obviously not foreseen when the plan was made, has developed with streets which are narrow and for the most part unsuited to the present development (p. 271).

For one hundred and six years Pittsburgh has had no plan for its develop-

ment. Like practically all cities of the country, with the notable exception of the national capital, Pittsburgh just grew, haphazard, and with apparently less effort rather than more effort to overcome the natural handicap of the topography. For it must be evident to those who have read thus far that the location of the city is such as to imply the greatest and most urgent need of thorough and accurate engineering surveys and careful planning.

City planning for Pittsburgh acquired its greatest impetus, if not its beginning, in 1910 when the Pittsburgh Civic Commission, under the leadership of H. D. W. English, financed the making of a number of studies. Most important of these was the study of "Pittsburgh, Thorofares and the Down Town District" prepared by Frederick Law Olmsted. Shortly after this, Mayor William A. Magee secured the passage of acts of Assembly giving the city two new departments of its government,—



The beginning of the Schenley Plaza Development. Designed by Sellers and Register, Architects.

a department of city planning and an art commission. These bodies, which are appointive, were created in 1911. Then followed years of arduous and seemingly fruitless struggle to replace haphazard procedure by orderly procedure and foresighted methods of planning. During this time many individual meritorious projects were conceived, but public ignorance and the resulting councilmanic indifference combined to make progress slow. In the meantime, however, two very excellent pieces of work were carried on; one a study by the Pittsburgh Flood Commission (an unofficial body) of flood prevention and flood control; and the other a series of transit studies made by E. K. Morse, a member of the original city planning commission and later City Transit Commissioner.

Finally, late in the year 1918 and after much consideration, there was formed the Citizens Committee on City Plan of Pittsburgh. Its purpose was to prepare comprehensive plans for the future development of the city,

and to inform the public, through an intensive educational and publicity campaign, of the need for and the purpose of city planning. The leaders in forming this Committee were two members of the Art Commission, Charles D. Armstrong and W. L. Mellon, and the then president of the Civic Club of Allegheny County, James D. Hailman, who had been a member of the original city planning commission. With these three some fifteen or more other men of wealth and influence joined. Since that time many individuals and firms have subscribed to the committee's funds. Financially the scheme calls for the expenditure of approximately two hundred and fifty thousand dollars. This fund goes entirely into the making of studies and plans, the publishing of reports and the educational campaign.

The work of the Citizens Committee is nearing completion. It is hoped that by the end of the present year it will be possible to issue three reports which are not yet complete—namely a study of

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parks and general recreation, a study of street car transit facilities of various kinds, and a study of rail and water transportation lines and terminals. Two reports have already been issued. "Pittsburgh Playgrounds" appeared in June 1920. "A Major Street Plan for Pittsburgh" appeared in September 1921.¹

In the meantime the municipal department of city planning, which took on a new lease of life about the time of the formation of the Citizens Committee, has been engaged in making studies for the zoning of the city. This is authorized by an act of Assembly prepared and advocated by the Civic Club of Allegheny County. An ordinance regulating the use of all property and the height and bulk of all future buildings is nearing completion as this article is written. These regulations are to be fully explained in public meetings to be held in every section of the city. It is hoped the ordinance will be passed by city council not later than January, 1923. For those unfamiliar with zoning it should be stated that no more important city planning measure exists, and no measure which involves less financial outlay in application.

The major street plan proposed by the Citizens Committee is a scheme or plan of main thorofares so arranged as to facilitate the circulation of traffic. The plan calls for twenty-two miles of new streets or extensions and one hundred and eight miles of street widening, and it includes eighty-six routes of travel of varying length and importance. It is a plan for execution in the coming years, and the idea is that any main thorofare projects which are undertaken shall be made to conform to this general plan.

There are three especially significant phases of the major street plan. One of these involves what are called metropolitan district thorofares, that is, main streets through the city which connect and lead out into main county highways. The Committee states its belief that these highways should be properly connected and amplified to provide adequately for the indefinite increase in vehicular traffic which they will be called upon to carry. There are seventeen such thorofares in the plan, and probably another will be added when a major highway plan of Allegheny County, soon to be studied by county officials, has been completed. Some of these metropolitan district thorofares, skirting the hillsides as they do, present engineering problems of great difficulty and cost. Another phase of the plan relates to the provision of proper thorofares to give access to, and encourage the development of, a number of districts which now lie partially or entirely undeveloped and dormant and where housing facilities for many thousands of people could be provided. And a third phase of the plan, which arouses much interest locally, is the proposal for bypassing through traffic around the business district.

As the result of a very careful traffic count and analysis it was discovered that at least eighteen percent of the traffic which enters the congested business district is "through traffic." A system of thorofares has been devised to encourage such traffic to pass around the district rather than through it. This by-pass system consists largely of existing streets which should be widened or otherwise improved, together with new connections. The latter to include three river bridges in locations where none now exist. The

¹ Readers desiring these reports should address the Citizens Committee on City Plan, First National Bank Building, Pittsburgh. A charge of fifty cents is made for the street report.

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proposed arrangement will permit traffic approaching the Triangle from any direction to flow naturally into a traffic circuit of streets forming centric triangles, which circuit it will follow until the radial street of exit is reached.

Concluding its discussion of the problem of congestion in the business district the Committee calls attention to the vicious circle of increasing traffic;—rise of property values, enlarged bulk of buildings, and more people, renewed demand for street widening, actual street widening, followed by a new increase of traffic and still greater congestion. It is urged that, if the future growth of Pittsburgh upon a sound economic basis is to be assured, these facts must be faced and a scientific solution of the problem must be found.

Planners in other cities have, in approaching the playground problem, selected a number of localities where playgrounds are obviously needed, have recommended that the grounds should be acquired and developed, and in a number of cases they have indicated around a given site the extent of the district which the proposed playground will serve. The Citizens Committee carried its study and recommendations farther and has devised a method of procedure which is unique and promises greater ultimate results. Emphasis has been placed primarily upon the distribution of the playgrounds and the whole city area has been divided into nearly one hundred "service districts" rated in order of the urgency of their needs. Each of these service districts, as nearly as possible, is of such a size that any child living therein will have not more than a fifteen-minute walk to a playground which is already, or in the future may be, located somewhere near the center of the district. The

rating of these service districts is based upon four factors, (1) the density of the general population within the district as stated in terms of persons per gross acre of land, (2) the number of children of school age (6–16 years) living within the district, (3) the number of children and youth of the district who in one year were recorded as delinquents by the Juvenile and Morals Courts, and (4) the existence within a district of either a large number of foreign or negro families or the existence of bad housing conditions or poor sanitation.

A particularly important feature in the recommendations is the inherent flexibility of the scheme provided for adapting it to the changing character and increasing development of different portions of the city. It is recommended that, every three or five years, the basic statistics enumerated above be again collected and the various service districts be re-rated in accordance with the changed conditions. It is obvious that such a scheme will keep the playground plan a live one and prevent it from becoming obsolete and outgrown.

In the playground report, as in the major street report, there is made clear the necessity for considering a program of development in the next twenty or thirty years, and it is proposed that any playground projects which are undertaken shall be made to conform to the general scheme.

Readers familiar with city planning procedure in other cities will have recognized a similarity between the activity of the Citizens Committee on City Plan of Pittsburgh and that of the Chicago Commercial Club. In both cases the large funds necessary for adequate plans have been raised by private subscription. However, a strik-

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ing individuality exists in the Pittsburgh method of producing the plan. The Pittsburgh organization has a rather large membership; it has an executive committee of fifteen and a number of sub-committees of seven or eight members each. Each of the five principal divisions of the plan is studied by the technical staff and the problems and suggested solutions are placed before the respective sub-committees. The latter discuss the proposals in detail and quite exhaustively. The technical staff is placed in the position of having to sell each idea to the committee. Following this the proposals, as tentatively adopted, go before the executive committee for further consideration. In this manner it is possible to avoid the casual endorsement of a plan by men who are only partially aware of the proposals and the reasons therefor. Instead of that, a plan is produced which is known in detail to the members of the committees, a plan which they can not only safely support but which they are, as co-authors, willing to back actively and energetically.

It is perhaps appropriate to mention civic art and its relation to the Pittsburgh Plan. There is a general misconception of this subject and a tendency, even upon the part of some capable planners, to consider civic art a separate subject related but casually to the utilitarian and so-called practical problems of municipal improvement. One of the principal difficulties in securing public improvements which have artistic merit lies in the disordered and

disproportionate expenditure of revenues for municipal needs, together with the compulsion which frequently rests upon a politically-hounded, over-handicapped and impulsively-energetic executive who is forced to "get things done." To point out the difficulties is naturally the first step toward discovering the methods by which they may be overcome.

There is an essential art element in municipal improvement. Any development which may be made can be judged as to its artistic merit. Good, bad or indifferent, some verdict is inescapable. Whether we are concerned with a building, a bridge, an open space, a single street or a city, the beauty of the fundamental structure (which is the essential beauty) is only to be secured through the exercise of both artistic designing ability and the ability to design construction so as to assure economy and safety. Granted that the utilitarian problem must be adequately solved, it must be remembered that no application of ornament or color, no matter how profusely used, can conceal the inferiority of a structure which is poor in its fundamental artistic design. In one of the reports yet to be issued the Citizens Committee will probably endorse this point of view. It will be made clear that the Committee considers civic art to be largely the direct result, the by-product, of orderly methods, rather than an after-thought or something achieved by the application of a beauty nostrum.





Oliver Building. D. H. Burnham & Company, Architects.
Trinity Church. Gilbert A. Lloyd, Architect.
Tower of First Presbyterian Church at right.

PITTSBURGH ARCHITECTURE

By ALFRED B. HARLOW, F. A. I. A.

NOT so many years ago, there still stood here and there facing the narrow streets of old Pittsburgh, the pleasing front of an old house; its doorway graced with fan lights patterned in lead or wood and its delicately fluted columns and graceful iron rail, reminiscent of the Colonial work in the Eastern settlements of an earlier date.

So it was that the simple charm of the old houses of Philadelphia, New York and Boston inspired the early builders of Pittsburgh as they came to build their dwellings and establish the lines of industry that have grown and expanded, making the city great. We may say that architecture in Pittsburgh began with these early domestic buildings which established a style of distinction and maintained it through a century of vacillatory architecture. Gradually this Colonial work has disappeared and the old streets, now, wide and busy, are fronted with small warehouses, transitory and waiting for better things to come.

Of a later period, however, we have an excellent and well preserved example in an old dwelling in lower Penn Avenue built in the fashion of the Neo-Grecian nearly a century ago. This building, occupied for the past forty years by the Pittsburgh Club, expresses quality and elegance in a high degree, both within and without. Its front on the street remaining unaltered, maintains its personality with a dignity and repose amidst its changing environment. Thus again as in the early days, there is found here and there a building of merit wherever there existed discrimination and desire for quality in design.

After these early periods, Pittsburgh floundered as did the whole country in semi-classic, and in muddy Gothic. Church work has, however, in some instances held a better record. Trinity Church down town on Sixth Avenue, of which Gilbert A. Lloyd of Detroit was the architect, is dated by its cornerstone as of the year 1870. The towering spire develops from a square, vigorously buttressed base, its subtle transition as it climbs, from a square tower form to a graceful tapering octagonal spire has been admirably handled by the designer and it is a joy to behold. An addition in the background is of another generation. The First Presbyterian Church standing beside Trinity groups with it in an atmosphere of tranquillity and peace in the heart of a busy city which we believe will never be disturbed.

Henry Richardson came in 1885 and built the Allegheny County Court House, his grandest work. Its superb tower has the quality of greatness: it soars skyward against the clouds as one gazes up along its rugged walls: it is without equal in modern work. The manner of the whole building is so simple in its quiet forceful way that it seemed an easy style to follow, but only the master could follow, and so it came to pass that in the ensuing years much that was dreadful sprang into being under the name of Richardsonian.

This riot of bulging rock faced towers and sand bag columns was routed in 1893 when the world had seen the beautiful white Renaissance city of the Chicago Exposition. There came then a turning back to the Colonial and the



Allegheny County Court House. H. H. Richardson, Architect.



Allegheny County Soldiers Memorial. Palmer and Hornbostel, Architects.

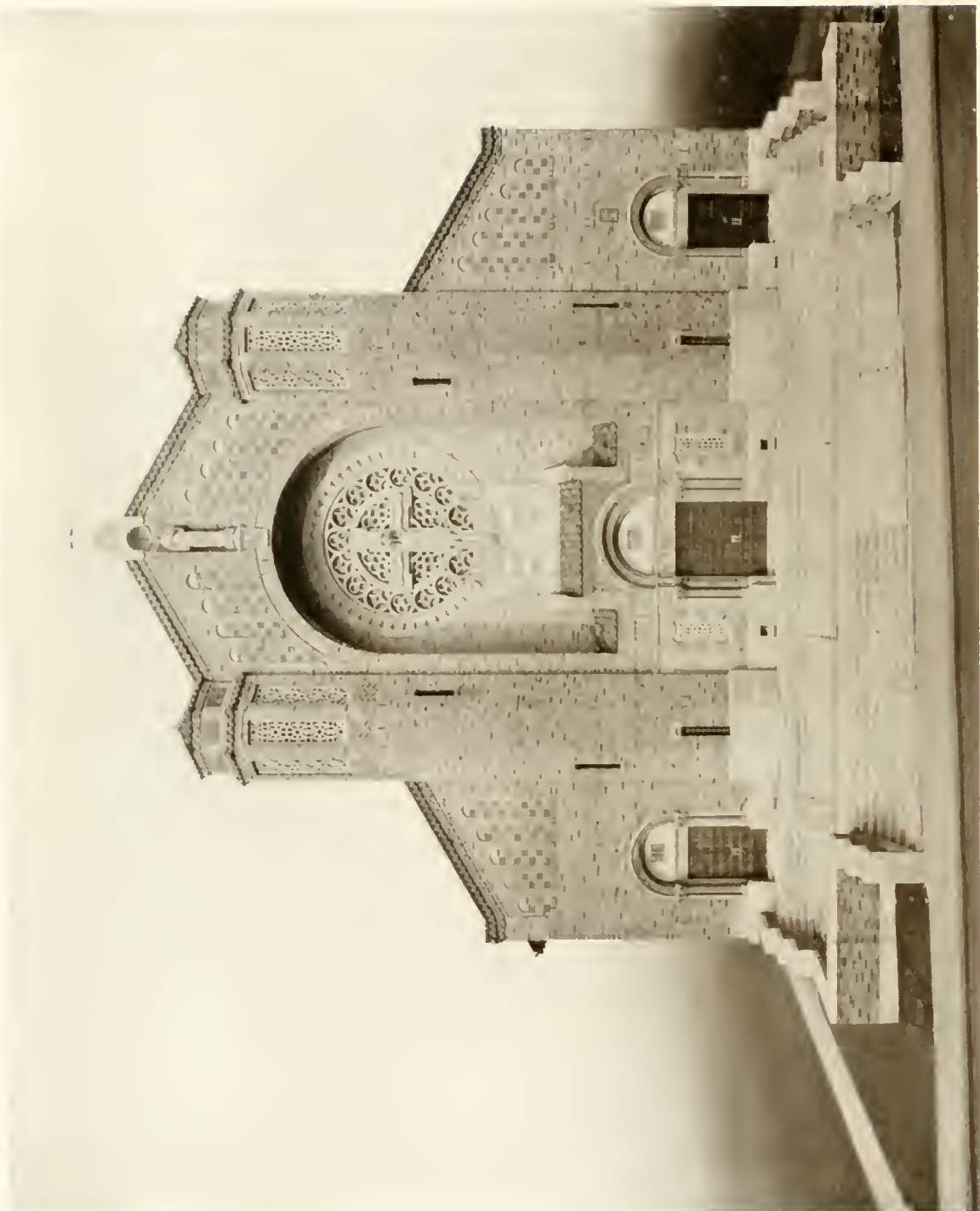
Georgian, the English parent of the Colonial. One of the first houses of this period is the Holmes house in Fifth Avenue, designed by Peabody and Stearns, a charming adaptation of the old Bulfinch house which for many generations dominated Beacon Hill in Boston. From that time on, much of the domestic architecture in Pittsburgh has been built in the Colonial or Georgian style with Early English now and then, and occasionally a later Gothic flurry.

Two notable churches of recent years, Calvary and the Baptist Church in Schenley Farms, by Cram, Goodhue and Ferguson, are exceedingly beautiful structures, monuments to faith and appreciation in clergy and vestry as well as to the enthusiasm and inspiration of the architects. Pittsburgh

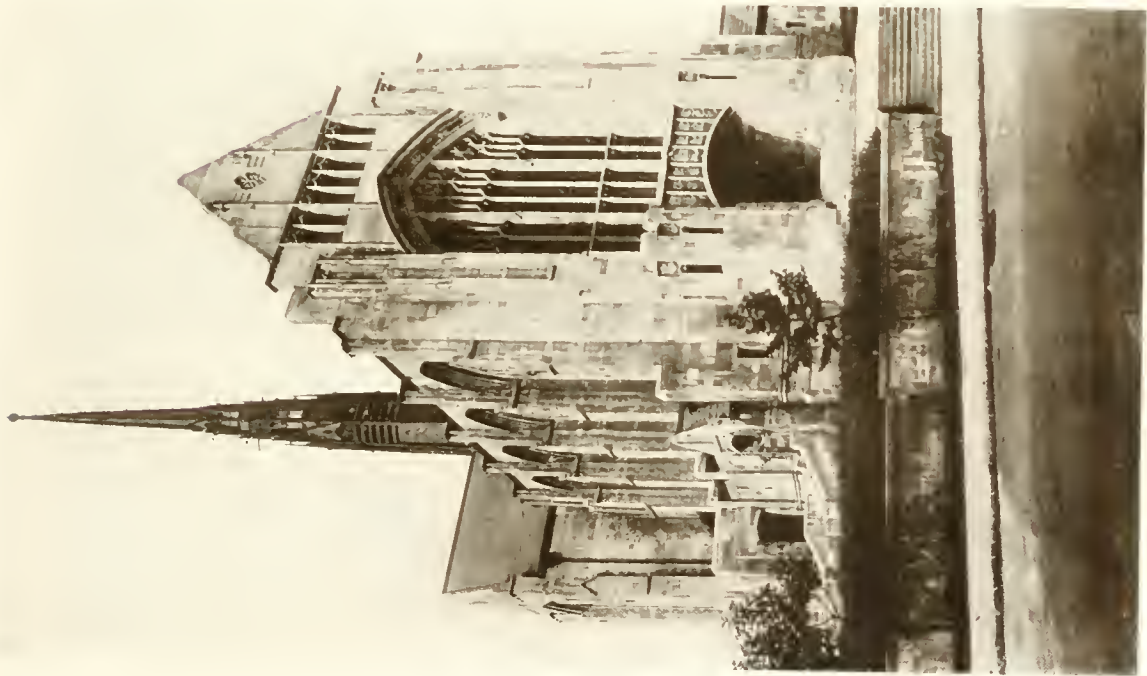
possesses many other fine examples of Church architecture, among them St. Agnes in Oakland, a splendid work in brick by the late John T. Comes.

The Schenley Farms District abounds in buildings of merit, the Pittsburgh Athletic Club, exceedingly graceful in composition and in delicately modelled detail, the Soldiers Memorial, the Carnegie Library Buildings, the Carnegie Technical School group, a very dignified High School Building, and much in the way of domestic architecture that is exceptionally good.

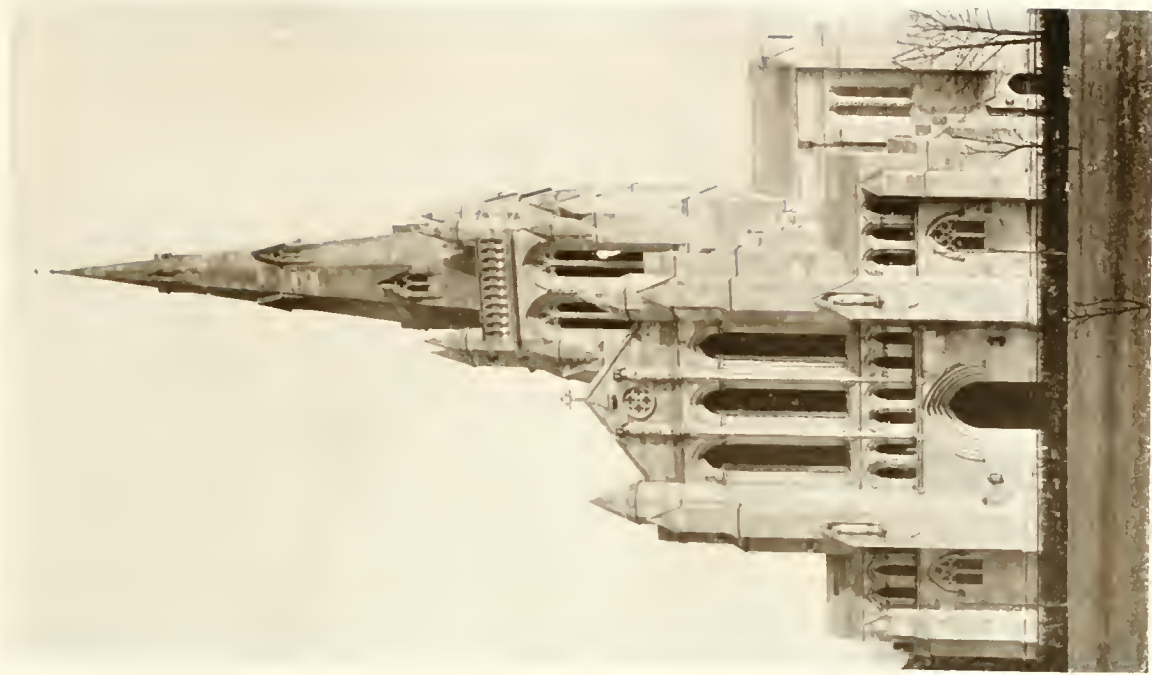
The first building of the skyscraper type built in Pittsburgh was the Carnegie Office Building and in this building also the steel skeleton frame was for the first time used in the city. Its erection in about 1895 was a matter of much interest. Following this, came



St. Agnes Church. John Cones, Architect.



First Baptist Church. Cram, Goodhue and Ferguson, Architects.



Calvary Church. Cram, Goodhue and Ferguson, Architects.



Frick Building. D. H. Burnham, Architect.
Carnegie Office Building to the right. Longfellow, Alden and Harlow, Architects.



Pittsburgh Athletic Association. Jansen and Abbott, Architects.

rapidly the Frick Building adjoining the Carnegie Building, the Peoples Savings and Trust Building, the Farmers National Bank Building, the Oliver Building, the First National Bank Building and many others grouping together in the skyline of the city. These buildings are all in the Classical or Renaissance style.

The William Penn Hotel merits classification with the best in hotel build-

ings. One's attention is arrested as the carefully studied mass and detail of this structure presents itself.

Pittsburgh's new buildings during the past two decades have been well designed and built in the most thorough manner and the widened streets and newly created open areas offer other opportunities which we may be assured will in the future develop buildings worthy of the standards already established.





The Carnegie Institute. Alden and Harlow, Architects.

THE CARNEGIE INSTITUTE

By HOMER SAINT-GAUDENS

Director of Fine Arts

SOMEWHAT more than a generation ago there had been living in Pittsburgh for fifteen odd years, a Scotch master of iron and steel by the name of Andrew Carnegie; a man possessed of ideals that led him into the realm of imagination and of a power of organization that could make practical these ideals. Looking forward through the smoke and dust of the industry he had created, he saw, not far away, the time when mankind would have surrounded itself with the needs and comforts of life created by that industry, and would have provided itself with periods of leisure hitherto unknown. He was wise enough to divine that when that time arrived, if mankind wished to continue to progress through the ages as it had already come forward, it must, of necessity, seek the exercise of its spiritual side in the development of all that makes for the beauty and happiness of life.

The very rewards of Mr. Carnegie's industry had placed him in a position to offer mankind the greatest opportunities for this development; nor was he a person to shirk responsibilities of such a position. Mr. Carnegie's wealth was to him a "trust," of which he had become executor. He rightfully felt that he could devote this "trust" to no higher purpose than to aid in gratifying these noblest aspirations of mankind. So he set forth on the development and creation of a gift, founded on the unique notion of gathering together under one head a Technical School, where mankind could learn to better its physical needs, and a Museum, a Music Hall, a Library, and a Department of Fine

Arts, where it could develop its mental and spiritual powers. This gift he called the Carnegie Institute.

It did not spring Athena-like, full-grown, from his mind at once. It developed rather from a comparatively modest proposal in which, with no idea of a Museum or a Department of Fine Arts in view, in 1881 Mr. Carnegie offered to give \$250,000 for a Free Library in Pittsburgh, provided the city would agree to appropriate the sum of \$15,000 annually for its maintenance. At that time the city had no power to raise by taxation money for the maintenance of such an institution; so it was not until 1887 that an enabling act was passed by the Legislature, and Mr. Carnegie was notified that the city was in position to perform its part if he would renew his offer.

By then, however, Mr. Carnegie had developed new ambitions for civic betterment, with the result that in February, 1890, he wrote another letter in which he stated that, as Pittsburgh had greatly increased in size and importance, he was convinced that more extensive buildings than had at first been planned were needed, buildings which would provide accommodations for Reference and Circulating Libraries, for the exhibition of Art, and for a Museum, as well as an Assembly Room for various learned societies.

He suggested, also, the erection of Branch Library Buildings. To provide these structures, he offered to expend not less than \$1,000,000 and proposed placing their erection and control in the hands of a Board of Trustees of eighteen members, nine to be named



Staircase leading to the Department of Fine Arts, Carnegie Institute. Mural painting "The Crowning of Lador," by John W. Alexander.



Hall of Architecture, Carnegie Institute. Great east in left is of West Portals of Abbey Church of St. Gilles.



Gallery of Sculpture Hall, Carnegie Institute, as arranged for Exhibition of Art and Science in Gardens.
Marble group in foreground is "THE PRODIGAL SON," by George Gray Bernard.



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"PORTRAIT OF MRS. C.," by William Merritt Chase. In the Carnegie Institute Collection.



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"THE PENANCE OF ELEANOR," by Edwin A. Abbey. In the Carnegie Institute Collection.

by himself, and the other nine to comprise the Mayor, the Presidents of Select and Common Councils, the President of the Central Board of Education, and five members of city councils.

On May 31, 1890, the ordinance accepting this second proposition was passed, and after a competition Longfellow, Alden and Harlow were selected as architects. In 1891 the city authorized the Board of Trustees to erect the main structure on part of the nineteen acres of park land recently acquired from Mrs. Schenley, and on Tuesday, November 5, 1895, the building was dedicated to public use. Shortly after the opening of the Library, provision was made by Mr. Carnegie for a Department of Fine Arts under the direction of Mr. John W. Beatty, who resigned as Trustee to accept the position, and for the Department of the Museum under Dr. William J. Holland, who acted in a similar manner.

It was but a few years after the opening of this Central Library, however, before it became evident that it had become outgrown. Whereupon, Mr. Carnegie again gave the Library Board the sum of \$5,000,000 to enlarge this edifice. This new building, designed by Alden and Harlow, was formally opened in April, 1907.

In the meantime during 1900, with the material development of his fellow-men ever in his thoughts, Mr. Carnegie tendered the City of Pittsburgh \$1,000,000 for the establishment of a Technical School on condition that the city provide a suitable site. The execution of the commission and the administration of the funds he entrusted to the Board of Trustees of Carnegie Institute. As a result, by 1903 a site of thirty-two acres adjacent to the Institute was offered by the City and accepted by the Trustees. The design by Mr. Henry Hornbostel was chosen from the number of competitive plans



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"THE JUDGMENT OF PARIS," by Emile René Ménard. In the Carnegie Institute Collection.

submitted and the foundations of the first group of buildings of the present Carnegie Institute of Technology were laid in 1905. Since that time added gifts from Mr. Carnegie have made possible the erection of four additional groups of buildings to meet the growth of the undertaking.

Finally in 1916 the Hall of Music, which was originally under the direction of the Library Trustees, but which since 1904 had been operated by funds given by Mr. Carnegie, became a department of the Institute; and in the same year, the Carnegie Library School for the training of librarians, originally supported by the Library, was endowed as a department of the Institute.

The Institute now embraces the main Library and its branches, the Department of Fine Arts, the Department of the Museum, the Hall of Music, the Carnegie Library School, and, in separate buildings, the Carnegie Institute of Technology.

In this group of five buildings which comprise the Carnegie Institute of Technology, are located the six divisions under which the courses of instruction are arranged. They are concerned primarily with technical education. They offer courses in Engineering for men, courses in the Fine and Applied Arts for men and women, courses in the Industries for men, courses for women which combine the training for the home and for a profession, and the Division of General Studies which offers basic courses for all the other Departments. The Division of Co-operative Research offers courses in Psychology and Education to under-graduate students in the other divisions and to post-graduate students opportunities for research which lead to advanced degrees.

As already explained, the Library unit was the keystone of the Carnegie Institute building proper. It grew with extraordinary rapidity from a staff



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"THE GRAND CANAL: MOONLIGHT," by Henri E. Le Sidaner. In the Carnegie Institute Collection.

of sixteen and a book collection of 16,000 volumes until now, operating through the public, private and parochial schools, through playgrounds and settlement houses, and through stations in a limited number of mercantile and industrial establishments, it has a total of nearly one hundred and fifty agencies for the circulation of books.

In the course of development it was found that work with children was to play an important part in the history of the Library, with the result that in 1900 a class was formed to educate young women in technical library work and children's literature. Naturally enough, as soon as the purpose of the class became known, requests came from other libraries that members of their staffs might have the advantage of the training, so that in response to this

demand the Training School for Librarians was organized and almost immediately its support was assured through the generosity of Andrew Carnegie.

Immediately adjacent to the Library in the Carnegie Institute building is the Music Hall in which the musical requirements of the community are helpfully fostered. Two public organ recitals are offered each week during nine months of the year, or approximately seventy-five recitals each season.

Mr. Carnegie's purpose in causing this series of recitals to be instituted was to "create in the people a love for music." Therefore, in accordance with the Founder's purpose, the musical policy of these free concerts has been shaped so as to coincide with his expressed



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"THE WRECK," by Winslow Homer. In the Carnegie Institute Collection.

view. They are not entirely entertaining, nor yet solely instructive; but seek to present such a discriminate combination of the two, as to invite at all times a genuine affection for the language of tones, as expressed by the great masters of music.

Another Department, that of the Museum, organized at the same time as the Music Hall, contains large galleries of Geology and Mineralogy, a Gallery of Vertebrate Paleontology, with its extensive and famous collections covering mammals, birds, reptiles, and fishes from modern days back through the ages of the giant *Diplodocus* which stands in the main hall, a Gallery of Invertebrates with its sponges, shells and crustacea, collections of insects and botanical specimens, and Archaeological and Ethnological sections. More than this, the Museum has gone into Numismatics, Ceramics, Textiles, Carvings in Wood

and in Ivory, and Art Work in Metals. It is endeavoring to satisfy at once both the purely scientific taste and the popular taste from which, after all, scientific learning is developed.

Closely knit to the Museum, the Library and the Music Hall, as it should be closely knit with the lives of men, is the Department of Fine Arts. In a city so largely given over to material affairs, it aims to be the central spirit in all which tends to bring satisfaction to those sub-conscious aspirations for beauty which are struggling these days through the monstrous congestion of modern civilization. Its purpose is to make mankind, from wage earner to millionaire, realize the natural pleasure to be gained from attractiveness in its man-made surroundings; to disseminate the appreciation of art in its broadest sense among all classes of people; to keep in this, their own city, those who have means or taste beyond

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"SARASATE," by James A. McNeill Whistler. In the Carnegie Institute Collection.

the ordinary; to draw from afar others who will come to live and work among what should be known as pleasing and fortunate surroundings.

As it hopes to do in the life of the city so in the Institute building, the Department of Fine Arts greets the visitor whether he enters by the main doorway into the Hall of Architecture, or whether he sets foot in the building through the portals which it shares

with the Museum. If it be the latter entrance, the stranger first sees the main panels of the decoration "The Crowning of Labor" which John W. Alexander placed on the walls of the stairway. The local host who is taking a stranger through this building can rightly say with pride that these paintings are the work of a Pittsburgh artist. Of them Mrs. Alexander, the widow of the painter, has written in part:

"In undertaking the decorations for the entrance hall of the Carnegie Institute, Mr. Alexander finally selected as a subject for the entire series 'The Crowning of Labor.' * * *

"In the panels of the frieze of the first floor the idea has been to show the energy and force of labor. These panels are filled with toiling figures seen in and out of smoke and steam from the furnaces, the immense harnessed energy of which is directed by labor into various useful channels.

"From these panels the smoke and steam rise up into the larger panels at the head of the main staircase, where emerges a mailed figure typifying Pittsburgh.

"Pittsburgh has been depicted as a knight in steel armor in order to suggest the strength and power of the city. Labor having reached its highest expression, the city is being crowned and heralded by hosts of winged figures, blending with the smoke and steam which have partially dispersed. These figures bear tributes to the city, such as Peace, Prosperity, Luxuries and Education. To the left of the mailed figure the ugliness and impurities roll away in clouds of dark vapor twisted into the forms and faces of grotesque demons. * * * "

The two other important features that greet the eye of the visitor by whichever entrance he takes to the

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building, are the Hall of Sculpture and the Hall of Architecture.

The Hall of Sculpture built to the measurements of the Parthenon, beautiful in itself in proportion and design, with its white Pentelic marble columns and quiet green walls, creates at once an impression of harmony and beauty; and the statues and bas-reliefs installed there represent the great periods in sculpture from its beginning to the end of the Roman period.

The Hall of Sculpture leads to the Hall of Architecture, if indeed the visitor has not already entered directly by way of the latter room. The Hall of Architecture, too, contains the supreme examples of the great periods of art which illustrate the development of architecture from ancient times through the Renaissance period.

These collections were planned to create, by the dignity of the groups, an inspiring and uplifting sense of the glory of art, as represented by these masterpieces of all time. The average visitor may forget historical dates, but the impression will remain.

Here, for example, in the presence of the great cast of the façade of the Abbey Church of St. Giles, the visitor is struck by the dignity and beauty of Romanesque architecture. To his right are two Greek portals, and between them the beautiful Greek monument of Lysicrates, mounted on its high base. To his left is the Gothic Portal of Bordeaux, with its pointed arch and sculptured ornament; and on either side of it are examples of Renaissance architecture.

Now if the stranger returns to the Alexander decorations he will find that they will lead him upstairs to the Department's permanent collection of paintings, bronzes, and prints. The eclectic manner in which they have been

chosen emphasizes the fact that the Department, both in its permanent collections and in its temporary exhibits, has desired to set forth the many phases of art expression and to set forth in its architecture, sculpture, painting, graphic and applied arts, the highest possible qualities of beauty, grace and harmony.

The paintings of the permanent collection represent the art of many lands. It is also contemporary, the oldest canvas having been painted within the past hundred years.

There are works from France, England, Holland, Italy, Norway, Belgium, Russia, Germany, and Austria; but America is naturally better represented than is any other country. The American works comprise in some measure the entire history of American art, beginning with the period of Benjamin West and ending with the present day.

French art is represented by such paintings as "Evening in a Studio" by Lucien Simon, "The Mirror in the Vase" by Edmond Aman-Jean, "A Vision of Antiquity—Symbol of Form" by Puvis de Chavannes, "The Judgment of Paris" by Emile René Ménard, and "Christ and the Disciples at Emmaus" by Dagnan-Bouveret.

The British painters, Sir Alfred East, Sir William Orpen, Sir John Lavery, Alexander Roche, and Maurice Greiffenhagen are each represented.

Two important paintings by Anton Mauve, and a fine example of the art of Jacob Maris, may be named as belonging to the art of Holland.

The works of American Art include many such paintings as the "Sarasate" by James A. McNeill Whistler, the "Henry Nichols" by Gilbert Stuart, "My Children" by Abbott H. Thayer, "Mother and Child" by George de Forest Brush, "The Wreck" by Wins-



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"HENRY NICHOLS," by Gilbert Stuart. In the Carnegie Institute Collection.

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low Homer, "River in Winter" by John H. Twachtman, and "Afternoon near Arkville, New York" by Alexander H. Wyant.

Besides paintings, the permanent acquisitions of the Department of Fine Arts include collections of prints, among which are examples of American wood engraving, groups of etchings by Charles Meryon and James A. McNeill Whistler, the "English Landscape Series" by John Lucas after Constable, and a collection of Japanese prints. The Institute also owns an important collection of original drawings, in which the fifty-eight drawings by Anton Mauve form a notable group.

The sculpture, aside from the antique in the Hall of Sculpture, comprises casts of figures and reliefs by Saint-Gaudens, French, MacMonnies, Rodin, Barnard, MacNeil and many others, for the most part contemporaries.

In addition to its permanent collections the Department has sought to rouse interest in the consideration of the modern evolution of art, its new trends, tendencies and diverse manifestations. Therefore, each winter it places before its public many examples of the various phases and styles of the achievements and experiments of the best modern artists.

First of all in importance is the Annual International Exhibition which for twenty-six years has been looked forward to by painters and art lovers. Averaging only about three hundred paintings, these exhibitions have been recognized as among the most important held either in Europe or America. It proposes to have works representative of the best of the present standard of art and taste; works both by artists of established reputation and those by young men and women who have yet to become known in the art world. Be-

ginning with this season's exhibition the paintings will be gathered by Committees of artists themselves and awarded prizes by four of their number, two Americans and two Europeans, with the Director presiding and voting in case of tie. The Department each year has purchased a certain number of paintings from this exhibition, which as a clearing house of the best in American and European art attracts during the six weeks it is open many critics, amateurs and dealers from all parts of the United States.

This year, for the first time, seventy of the best paintings of the European contingent of the Twenty-first International are being sent on a tour of the country through six of the important museums.

In addition to the International Exhibition, through the winter months the Department runs a series of other exhibitions. These exhibitions fall naturally into two groups. The group that aims to assist the development of the local artists and the group that aims to bring art at large to Pittsburgh. In the first group come the exhibitions of the works of Pittsburgh artists, such as the Associated Artists of Pittsburgh and the Pittsburgh Architectural Club.

In the second group all manner of tastes are catered to with such exhibitions as, during this year for example: Stained Glass, Arts and Crafts, John La Farge, Artistic Toys, George Bellows, Theatre Models, Robert Blum, Cartoons, Philadelphia Artists, Municipal Art, Frank W. Benson, and the like will be shown.

Of course, in a general way all these exhibitions are educational. But more than that, the Department strives to educate, in a stricter sense of the word, both the young and old alike. For the children, the Institute conducts this

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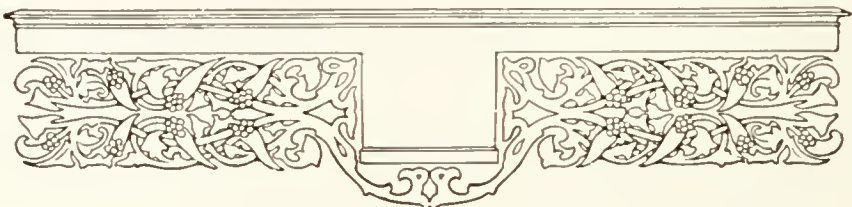
work especially through the agency of the Public Schools, where it has proven of unusual importance in the development of public taste in the community. The students of the entire eighth grade of the public schools, numbering almost eight thousand, and ranging in age from about twelve to fifteen years, come three times during the school year, with their teachers, as part of their regular school work, to visit the halls and galleries of the Department of Fine Arts.

For older persons the main work of the Department of Education is its lectures. During the winter and spring the Department gives two series of evening lectures and one series of morning lectures, ten lectures in all. The main theme running through the series is that art is for the people, as a part of their desire and existence. The majority of the lectures are informal in character and as many as possible are in the galleries themselves.

Here then in Pittsburgh is an exceptional opportunity for the development of art and learning as seen in relation to the life of its inhabitants. Pittsburgh is a city richly picturesque both in the romantic history of steel and in the masculine strength of its location; flung as it has been by the brown tumult of labor along the broken gullies and bluffs that line the junction of the

Monongahelia, the Allegheny and the Ohio. It is a city filled with the varied imaginations of the many lands from which its inhabitant have come. It needs but the development of this imagination for its people to profit by its picturesqueness, to enhance their pleasure in life. Such an amplification is the function of Carnegie Institute. It can bring art, music, literature, nature and science in touch with our every-day life. It can show the people of Pittsburgh that these things should be something to which they should revert, not as a holiday pleasure or for seasonal interest only, but as a thing of as live and continuing interest as are those sensational topics that succeed one another on the first pages of the newspapers. It can make clear that just as there is efficacy in a stable physical tone, so people have need to give their eternal side free play.

Thanks to the wisdom and far-sightedness of Andrew Carnegie's gift, there is an assured road ahead of those who are striving to show man that the great gift of life is beauty; that his future hope is in learning to walk hand in hand with the aesthetic and the material; that the subjects which the Institute covers widen his mental horizon, and make insignificant the vexations that even the most comfortably placed cannot escape.



THE CARNEGIE INSTITUTE INTERNATIONAL EXHIBITION

By JOHN O'CONNOR, JR.

THAT Pittsburgh, the city which teems with basic industries, of all American cities should have the only annual exhibition of paintings that is international in scope and the only one which deserves the title of American Salon, has been a source of no little trouble to European and cis-Alleghenian critics. There is no mystery in it for Pittsburghers because they have long since come to expect an International each year. Art lovers in "The City of Iron and Steel" are as well acquainted first hand with the names and technique of European painters as they are with Americans. They look forward each year to the International as the most natural event in the world. Pittsburgh's art year is built up around it. The truth of the whole matter is that Pittsburgh, of all American cities, deserves the American Salon because out of its own citizenry came the inspiration, the means, the plan and its development. Pittsburgh is proud of its International and of the important place it occupies in the development of art in America.

It should be set down in the beginning of this story of Pittsburgh's International that whatever of honor and glory there is in it should go to John W. Beatty, who from the opening of the Department of Fine Arts in 1896 until last July when he was made Director Emeritus, guided the destinies of the International. Mr. Beatty's ability as a painter, his study abroad, his able management of two notable loan exhibitions in Pittsburgh preceding the beginning of the International, pre-

pared him for the task which eventually made him the Dean of American Art Directors in years, accomplishments and honors.

The opportunity for holding the International was, of course, due to the beneficence of Andrew Carnegie and to a taste for and a sympathy with the cause of American art on the part of such friends and fellow citizens of Mr. Carnegie as John Caldwell, William N. Frew, Joseph R. Woodwell, A. Bryan Wall, and others. The names of the first three are precious memories in Pittsburgh's art world. The fourth, A. Bryan Wall, has completed twenty-six years of service as a member of the Fine Arts Committee of the Institute.

In 1890 on the occasion of the opening of the Carnegie Library of Allegheny a loan exhibition was held under the auspices of a committee of which Joseph R. Woodwell was the chairman and John W. Beatty the secretary. It was the first really significant exhibition in Western Pennsylvania and undoubtedly was the inspiration for the beginning of the International. It is important to note that this exhibition was confined to European works.

It was very natural after the success of the Allegheny exhibition that one should be held in connection with the opening of the Carnegie Institute of Pittsburgh, so in 1895 Mr. Carnegie invited the Art Society of Pittsburgh of which Mr. Beatty was the secretary to arrange a loan exhibition. There were three hundred and twenty-one works in it, most of which were lent by Pittsburghers. This exhibition was con-



"ELEANOR, JEAN AND ANNA," by George W. Bellows. Awarded Medal of the First Class, Twenty-first International Exhibition, 1922.

ceded by critics to be one of the strongest ever held in America. Mr. Carnegie was delighted and it was, undoubtedly, the success of this exhibition which led him to make provision for an art gallery in the Library Building which would make possible the holding of an annual exhibition of paintings. When the Fine Arts Committee was organized early in 1896, Mr. Beatty, who was a member of it, was selected as Director of Fine Arts, and was immediately sent abroad to endeavor "to interest both American and foreign artists in the

first annual exhibition * * * as well as to impress on them the importance to themselves as well as to us of their being represented by examples of their works at all future exhibitions."

The First Exhibition opened on November 5, 1896 and comprised three hundred and twelve works, one hundred and seventy-three of which were contributed by European artists. The Fine Arts Committee acted as the Jury of Award and the Gold Medal was given to John Lavery, the Silver Medal to J. F. Raffaëlli, and the Bronze



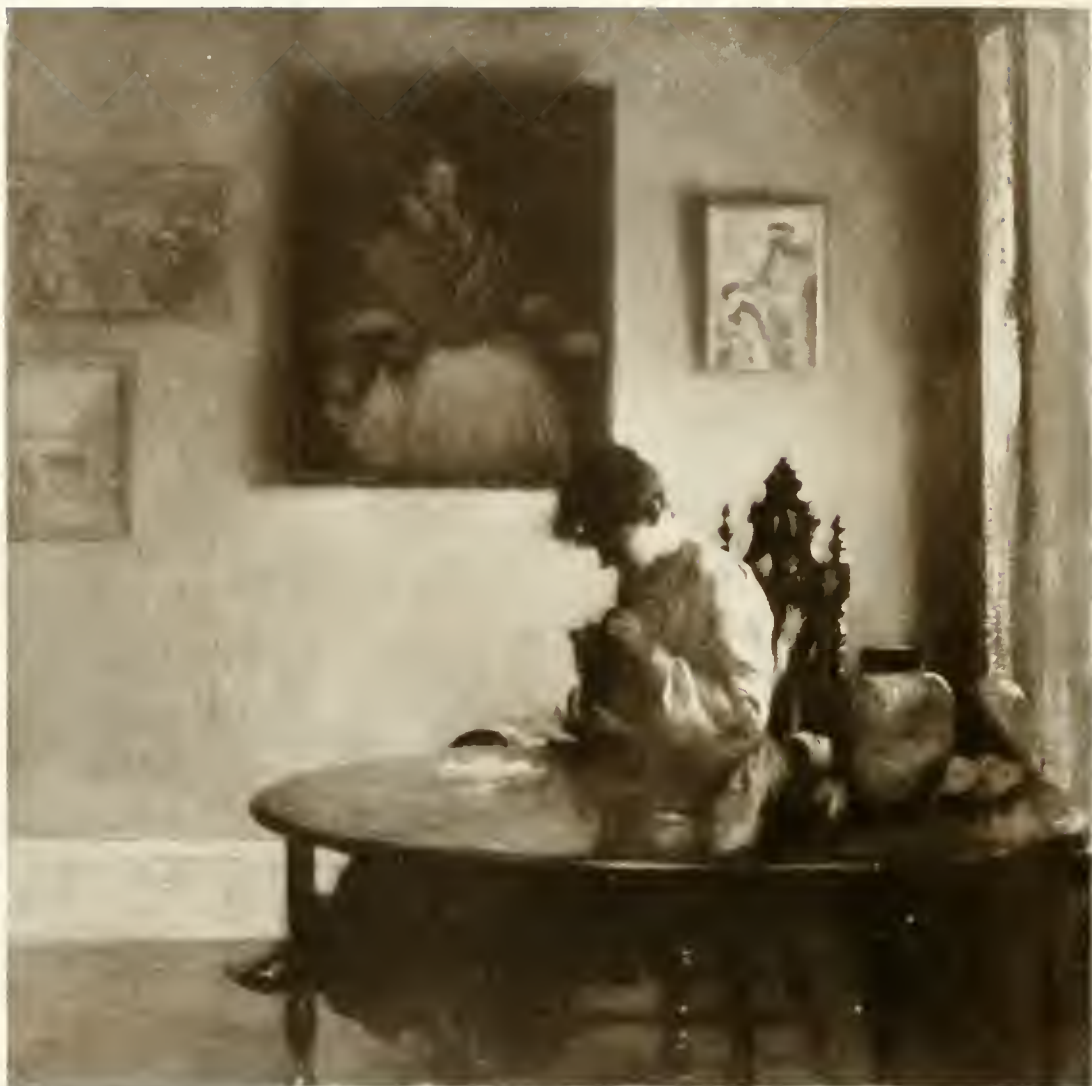
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"ACROSS THE RIVER," by W. Elmer Schofield. Awarded Medal of the First Class, Ninth International Exhibition, 1904. In the Carnegie Institute Collection.

to Cecilia Beaux. It is interesting to note that James MacNeill Whistler had two paintings in the exhibition, "The Fur Jacket" and "Sarasate." Let it be here recorded to the glory of Carnegie Institute and to those who were directing its affairs that the latter painting was purchased at the same meeting on November 30, 1896, at which the awards were made, thus becoming the first painting which Whistler sold to a public gallery in America.

Before the first exhibition was over plans were under way for the second. Some important changes in the method of conducting it were decided on. It was voted to have a Jury of Award of eleven members, the President of the Fine Arts Committee to be the Chair-

man, the other ten to be elected by artists contributing works. Two of the jurors were to be Europeans and eight Americans, with not more than three of the latter from any one city. John Caldwell remained as President of the Jury until his place was taken by Mr. Beatty in 1907. The Jury of eleven with the elective features was continued until the Twenty-first Exhibition in 1922 when it was reduced to a Jury of five, the Director of Fine Arts as President, and two European members and two American members, selected by the Fine Arts Committee. As a list of the members of the different juries is too long for publication here it will suffice to name the foreign artists who have visited America as the guests of Carnegie Institute: John



"THE GIRL CROCHETING," by Edmund C. Tarbell. Awarded Medal of the First Class, Thirteenth International Exhibition at Carnegie Institute in 1909.

M. Swan, John Lavery, Fritz Thaulow, J. F. Raffaëlli, William Stott, Anders L. Zorn, Robert W. Allan, Edmond Aman-Jean, Alexander Roche, Charles Cottet, Alfred East, René Billotte, Emile Clause, George H. Breitner, Albert Neuhuys, Henri Eugène Le Sidaner, Maurice Greiffenhagen, Henry Caro-Delvaile, René Xavier Prinnet, Julius Olsson, André Dauchez, George Clau-

sen, William Nicholson, Lucien Simon and Laura Knight.

Mr. Beatty, in a paper read on the occasion of the dedication of the new Boston Museum building in 1909, very properly attributed two important results to the Carnegie Institute Jury System. He wrote: "As a result of these meetings, two things happened and these were perfectly manifest to



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"PORTRAIT OF THE ARTIST," by Sir William Orpen. In the Fourteenth International Exhibition in 1920.
In the Carnegie Institute Collection.

a close observer. First, the foreign members of the Jury, seeing the strongest American works intermingled with many of the powerful pictures of Europe, were deeply impressed by the strength of the American representation, and they were not slow to express their appreciation and pleasure; second, the American members in the

generous and spontaneous expression of appreciation on the part of foreign painters, found, through this source also, their own faith strengthened and confirmed. Thus through the medium of the men who have assembled as jurors in the past thirteen years, a just estimate of the strength of the American school found authoritative expres-



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'Miss KITTY,' by James J. Shannon. Awarded Medal of the First Class in the Second International Exhibition, 1897. In the Carnegie Institute Collection.

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sion, and this judgment subsequently, upon the return of the jurors to their homes, found voice in many lands."

Another innovation in preparation for the Second International was the appointment of Advisory Committees in London, Paris, Munich and later The Hague to be charged with the duty of accepting pictures for exhibition. Foreign Advisory Committees, with some slight modifications in their powers, were continued through the Twentieth International. They are now in process of being reorganized and given new prerogatives to strengthen the European representation in future exhibitions.

The second International which opened on November 4, 1897, had two hundred and forty-three canvases, one hundred and forty-nine of which came from abroad. The Gold Medal of the First Class was awarded to James J. Shannon of London for his painting entitled "Miss Kitty", which was subsequently purchased for the permanent collection. Whistler was represented in this exhibition by a group of six paintings. Edwin Abbey appeared for the first time as did Segantini, Ménard, Carl Marr, and many others.

Six successive Internationals were held and then in 1902 it was decided that the seventh should take the form of another loan collection, "That our people be given an opportunity to review the broader field as it is represented by the paintings produced during a period of more than three hundred years to the end that their horizon may be widened and, perchance, their convictions strengthened." One hundred and fifty-five paintings were secured for this exhibition from public and private American collections. Seldom if ever in America was there assembled a finer or more broadly representative

collection of paintings. It was a just cause of civic pride that sixty-one per cent of the works were contributed by private collectors of Pittsburgh and vicinity. One hundred and thirty-eight thousand people visited the exhibition, undoubtedly a record attendance for a city of four hundred thousand.

For the Eighth Annual Exhibition it was decided to depart in a measure from the plan pursued during the first six, and to limit invitations to contribute to American artists residing in America; and in conjunction with the paintings thus assembled, to present a collection of works, contributed as a collection, by members of the International Society of Sculptors, Painters and Gravers of London. Under this plan only American painters were eligible for honors and the Jury was made up of Americans. The Medal of the First Class under these arrangements was awarded to Frank W. Benson for his painting entitled "A Woman Reading."

The modifications in 1902 and 1903 of the plan of conducting the International are indications that the Institute was feeling keenly, as it always has, the administrative and financial strain accompanying it. The average cost of the early exhibitions was about Fifteen Thousand Dollars; the three last ones have each almost tripled this amount. Attempts have been made at various times to lighten the burdens, by having other institutions join in holding it, but these have never been successful. It is to the credit of Carnegie Institute that notwithstanding the burdens, the International has never been abandoned nor the standard lowered. This year seventy of the European paintings which were in the Twenty-first are on a tour of American cities. This may mark the beginning of coöperation with



"EVENING IN A STUDIO," by Lucien Simon. Awarded Medal of the First Class, Tenth International Exhibition, 1905. In the Carnegie Institute Collection.

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other institutions which will have eventually very beneficial results.

The Ninth International was conducted on the old plan. Seven hundred and sixty works were submitted for it of which three hundred and twenty-four were accepted. In order that there should be no interruption in the Internationals, temporary galleries were erected near the Institute while the main building was being enlarged. This was being done principally to afford sufficient space for the rapidly expanding Museum and to give the Department of Fine Arts adequate gallery space for the Internationals. The Ninth and Tenth Internationals were held in the temporary building. The exhibition for 1906 was abandoned owing to the pressure of work preparatory to the opening of the new building in April, 1907.

The new and spacious galleries of the greatly enlarged Carnegie Institute Building were inaugurated by the Eleventh International. It marked the high watermark of the Institute's efforts. There were five hundred and fifteen works contributed by three hundred and sixty-five artists. Three hundred and twenty-one of the paintings came from abroad. This exhibition was visited by over three hundred and forty-two thousand people in the nine weeks it was open. The first prize was awarded to Gaston La Touche for his painting, "The Bath."

For the Twelfth International a very delightful innovation, which was followed in most of the succeeding Internationals, was introduced. It was a "One Man Show." Twenty-two paintings by Winslow Homer were grouped in a gallery. This was an appropriate tribute to a great American artist who had been awarded the Chronological Medal in the First International

for his painting entitled "The Wreck", which, by the way, was the first painting purchased for Carnegie Institute. The "One Man Gallery" for the Thirteenth was occupied by twenty-five canvases by Sir Alfred East. It was a delicate tribute to Pittsburgh that two of the paintings were of Pittsburgh scenes. This exhibition also contained an excellent group of seventeen paintings by the American landscape painter, Henry W. Ranger. First prize was very properly awarded to Edmund C. Tarbell, for his painting entitled "The Girl Crocheting." A number of notable paintings from this exhibition were purchased by the Fine Arts Committee. Among them were, "Portrait of Mrs. C." by William M. Chase, "Spring Morning" by Childe Hassam, "Judgment of Paris" by Emile René Ménard, "Munich Boy" by J. Frank Currier, and "November Hills" by Bruce Crane.

The various International Exhibitions have afforded the Institute an excellent opportunity to cull from out of them a very evenly balanced permanent collection, probably the best in the United States for its size.

For the One Man Exhibition in the Fourteenth, Childe Hassam contributed thirty-eight of his works. In this exhibition William Orpen took first prize with his painting entitled "A Portrait of the Artist," which is now one of the valued possessions of the Institute.

In the next four exhibitions the "One Man Gallery" was held successively by J. Alden Weir, John Lavery, Lucien Simon and Paul Dougherty. In each of these exhibitions the European representation was notably strong, but it remained for the Eighteenth to take on the most international aspect. Out of

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the total of three hundred and forty-four works, one hundred and seventy-nine were foreign, representing thirteen European countries. All of the European paintings from this exhibition were on the high sea when the war broke out in August, 1914.

In view of the art exhibition at San Francisco, as a part of the Panama-Pacific Exposition, the Fine Arts Committee decided to omit an International in 1915. It was not resumed because of subsequent events until 1920.

The Nineteenth International was a memorable one in many ways. Due in a large measure to the enthusiasm and energy of Robert Harshe, the then Assistant Director of Fine Arts, who went to Europe to renew the interest of European contributors, an excellent representation was secured. Out of a total of three hundred and seventy-two works, one hundred and eighty-seven came from abroad from twelve nations. Ménard contributed twenty-two canvases for a very notable "One Man Show." A large number of European canvases in the exhibit were sold, due in a measure to the low rate of European exchange. From this Exhibition the Institute added to its permanent collection: "Woman in Blue" by Olga de Boznanska, "Rock Shore and Sand Beach" by Paul Dougherty, "Springtime on the Desert, Arizona" by Albert L. Groll, "The Rape of Europa" by Emile René Ménard, "Water Lilies Beneath the Bridge" by Claude Monet, "The Beach, Polder" by James W. Morrice, "Golden Afternoon" by Julius Olsson, and "Venetian Interior" by John S. Sargent. First prize in the Exhibition was awarded to Abbott Thayer for his painting, "Young Woman in Olive Plush."

In the Twentieth, Henri Le Sidaner

had a group of paintings. Neither this one nor the Twenty-first were so broadly representative of European art as the Nineteenth. In the Twenty-first each artist was limited to one work. There was no "One Man Show" and the paintings were hung by national groups.

It is a difficult and very problematic task to estimate the result of the Carnegie Institute Internationals. The value of such art exhibitions—broad in scope and catholic in taste—is readily admitted. They have offered a splendid educational vista and an opportunity for comparative standards. The Internationals through an evenly marked out and tenaciously adhered to course of twenty-six years must have left some very definite marks on American Art.

For one thing the Internationals have established reciprocal relations between American and European painters from which only beneficent results can have accrued. When the International was established it is not too much to say that American Art was not adequately estimated or fairly appreciated by the public in America. The impression prevailed, especially among purchasers of paintings, that the works of European artists were, by virtue of the superior educational advantages enjoyed by their authors, more important artistically than those produced by American painters. The placing, side by side, year after year, of the best current American and European paintings has stimulated American production so that now instead of merely aping European art it has achieved certain qualities of its own, which many hold to be superior to those found in Europe.

The exhibitions have contained, with few exceptions, the names of the great contemporaneous painters. The first

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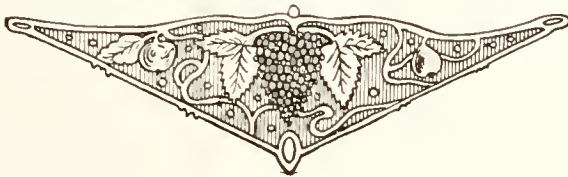
catalogue in 1896 contained the names, for instance, of Thayer, Aman-Jean, Twachtman and Monet, Weir and Orchardson, Duveneck and Degas, La Farge and Pissarro, Chavannes, Whistler and Besnard. The latest contained the names of Hassam, Ménard, Dewing, Orpen, Tarbell, Le Sidaner, Zuloaga, John, Daubigny, Melchers, Brush, Valentine de Bonna, Brangwyn, Henri Martin, Beaux, Woodbury and Hornel.

Of the pioneering work of Carnegie Institute in introducing to America outstanding figures in European Art, Christian Brinton wrote, "It must never be forgotten that Pittsburgh enjoys the distinction of having introduced Segantini to America, that it was the first organization to extend welcome to Cottet, Blanche, Ménard, Simon and many others of the Société Nouvelle, that the Englishmen Shannon and Nicholson, the Irishmen Lavery and Orpen, the Glasgow School, and the modern Germans, Scandinavians, and Russians each found their first regular transatlantic representation on the same walls."

The exhibitions, while they have always disclosed the various art manifestations of the modern world, have at times given but a faint hint of some of the more pronounced. This has raised the delicate question as to

whether Carnegie Institute led or followed, whether it set standards or accepted the dicta of conventional taste and approval. This debatable question is of secondary importance when it is recalled that the great service of Carnegie Institute through its International has been to establish a high standard in which, according to Royal Cortissoz, masterful workmanship was the dominant motive. To give the public annually a fair idea of the state of painting was the task which the Institute set before itself in 1896. An excellent standard, marked by catholicity of choice and sane judgment of what constituted technique, was set then and it has always been maintained.

When the history of American Art is written, whatever emphasis is placed on the importance of the early painters such as West, Sully and Stuart; whatever influences are attached to the art displays in the various expositions—Centennial, World's Fair, Pan-American, Louisiana Purchase and the Panama-Pacific; whatever place is assigned to the growth of interest of art in Chicago, and to the wealth of the magnificent collections of the Metropolitan Museum, no second place will be assigned to the influence of the Carnegie Institute International on American Art.





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"AWAITING THE ABSENT," by Charles Stanley Reinhart. In the Carnegie Institute Collection.

PITTSBURGH ARTISTS, PAST AND PRESENT

By PENELOPE REDD

PITTSBURGH has, perhaps, the most elusive art history of any city in America. As a village dominating an important highway—the Ohio River—it was inevitably visited and noted by early travelers. Several of these travelers have recorded its infancy of wooded hills and simple shelters.

The earliest view of Pittsburgh known is that made by Lewis Brandt in 1790. Brandt selected the view from the south side of the Monongahela River, taking that part of the city near the Point with Grant's Hill in the background. One local collection includes a painting of Fort Duquesne by Russell Smith—painted expressly for Godey's Magazine; another early one of Pittsburgh and Allegheny by B. F. Smith, Jr., was engraved for 'The Ladies' Repository.

Chester Harding, a recently re-discovered painter of the early nineteenth century, began his career as a portrait painter in Pittsburgh. Among his portraits is one painted in 1833 of the Honorable Harmar Denny, a distinguished lawyer of Pittsburgh and high minded gentleman of the old school. Mr. Harding remained in Pittsburgh for a while and then traveled south through the wilderness to Kentucky. Strange as it may seem, this itinerant painter and pioneer went to England where he became the mode and painted many in England's polite world. He was the forerunner and symbol of the quality of high adventure that has characterized art in Pittsburgh.

Pittsburgh, in common with other of the older cities in America, was aesthetically innocent. Boston, as always the conscious leader of culture, had a

more or less Anglican tradition of portrait painting and then, as now, exchanged painters with Philadelphia. Pittsburgh, in turn, received the attention of Philadelphia painters. They probably wanted to have a look at the provinces and at the same time turn an honest dollar. The honest dollars usually poured in from portraits since art was closely allied to the immediate demand in those early days.

One contemporary of his writes that Sully came out to Pittsburgh to paint. Certain it is that there are a dozen or more family portraits in the city done by Sully. Among others, Sully painted the portraits of Mr. and Mrs. John H. Schoenberger. Mr. Schoenberger was one of the first iron master in the city and made a collection of paintings which was a stimulus to the early Pittsburgh painters.

J. C. Darley, one of the leading painters of Pittsburgh, originally came from Philadelphia and was related to Sully by marriage. Darley shared honors with J. R. Lambdin, who painted the municipal celebrities of the period—prominent merchants and jurors. Lambdin painted the portrait of Mrs. William Croghan, the daughter of General James O'Hara, and the mother of Mrs. Mary Schenley, who donated most of the land for Schenley Park to Pittsburgh. Lambdin also made a portrait of Benjamin Darlington which is now owned by his granddaughter, Mary O'Hara Darlington, who has been a student of painting herself. These men continued to be the popular painters through Civil War times and were more or less succeeded in their fields by A. L. Dalbey.



"SAND DUNES," by Joseph R. Woodwell. In the Carnegie Institute Collection.

During the Civil War the good women of Pittsburgh extended the hospitality of the city to the large number of soldiers that passed through, to or from the battlefields. Money was needed to carry on this work and in June 1864, the Western Pennsylvania Sanitary Fair was opened. As a part of this Fair, the first formally organized art exhibition in this district was held in the council chamber of City Hall in the old City of Allegheny.

One of the influences that must have been important in stirring art interest in the town was the opening of J. J. Gillespie's art gallery in 1832. Mr. Gillespie went abroad for paintings and it is said he was the first person to bring original foreign paintings west of the Allegheny mountains. Indeed, the Gillespie gallery was the rendezvous

for all the artists. An enthusiastic group of young men met there each day at noon, Alfred S. Wall, Joseph R. Woodwell, David Blythe, George Hetzel, Charles Linford, Jaspar Lawman, and others. Pittsburgh like other American cities now included some landscape men among its painters. Alfred S. Wall and Joseph R. Woodwell had great influence on art and art interest in Pittsburgh over a long period of years and ended their days of missionary effort as members of the original Board of Trustees of Carnegie Institute, when the various volunteer interests were strengthened by the organization of an official art body.

In tracing back older days in Pittsburgh, it is discouraging to find how much has been forgotten. For example, I could find no accurate data on David



"THE STUDIO GARDEN," by Johanna K. W. Hailman.

Blythe. Fortunately, his paintings are about in the homes of older families. He appears to have been a painter more or less Hogarthian in choice of subject, painting an amusing type of *genre*, good in color and drawing. Trevor McClurg did a locally famous painting called "The Pioneer's Defense." Clarence M. John's forte was transferring to canvas the animal kingdom, his horses being especially fine. Jasper Lawman, I am told, painted portraits including an early one of Andrew Carnegie. Charles Linford, it is said, was particularly interested in painting beech trees and was distinguished in the city's art life as a person of rare charm.

Alfred S. Wall and Joseph R. Woodwell, however, were the dominant members of the group and were constructive

in their effort to help their fellow painters. Mr. Woodwell spent seven years in study abroad and was closely associated with the impressionist group, particularly Pissarro. He knew these men when their works were hardly known beyond Paris. In Mr. Woodwell, Pittsburgh again had direct contact, as in earlier times, with the more intense art life of Europe. Although Mr. Woodwell engaged in business upon his return to Pittsburgh, he found some time to paint every day.

Mr. A. S. Wall's experience was quite different. His family came from Oxford, England, and settled in Mt. Pleasant, where he was born in 1825. Mr. Wall early determined to be a painter and came to Pittsburgh to achieve his ambition. One is told by



"LANDSCAPE," by Alfred S. Wall. In the Carnegie Institute Collection.



"HOMESTEAD, PENNSYLVANIA," by A. H. Gorson.

old residents that Mr. Wall was a man of deep thought who stimulated those about him. He had never been abroad and yet he found out, quite alone, a method of painting so akin in quality to that of the Barbizon men that John Alexander deemed him worthy of their company. Mr. Wall and Mr. Woodwell formed a camaraderie about art in Pittsburgh in the 70's and 80's that has since been lost in the rapid growth of the city. They made up sketching parties each year and went to Scalp Level, a village in the Allegheny mountains.

It must be noted that both Mr. Woodwell and Mr. Wall had children who are devoted to painting. While Mr. Wall's daughter, Miss Bessie Wall, is exceptionally gifted, she paints only

for her own enjoyment. His son, A. Bryan Wall, however, has been absorbed in painting all his life and met with an early and continued success. He is represented in many private collections in Pittsburgh and in Philadelphia. Mr. Wall has been a member of the Fine Arts Committee of the Carnegie Institute for twenty-six years.

Mrs. Johanna K. W. Hailman, the daughter of Joseph R. Woodwell, has shown a true desire and love for painting. She has painted since childhood. She had superior advantages in her association with her father and she made good use of her opportunity. She has essayed marines, landscapes, garden and flower paintings and portraits which have been exhibited extensively.

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Portrait of Benjamin Darlington, by J. R. Lambdin.

She has achieved prestige on her own merits as one of America's best women painters.

A number of the generation younger than Mr. Wall and Mr. Woodwell went to Germany to study. Martin Leisser and A. M. Foerster were of this group. Mr. Leisser was in the same class as Frank Duveneck under Professor Dietz in Munich. Another Pittsburgh man to study in Germany, which was then considered the only place to study, was John W. Beatty. Mr. Beatty was associated on his return with the Pittsburgh School of Design. He entered the exhibition field through securing the local management of the Verestchagin exhibition and ultimately was

selected Director of the Department of Fine Arts on the founding of the Carnegie Institute. From that time on, Mr. Beatty devoted the major part of his time to his executive duties.

John W. Alexander was likewise among the first from Pittsburgh to go abroad to study. The position he attained in American art is too well known to bear repetition. The principal decorations he made are in the Carnegie Institute and symbolize in a lyric way the power and wealth of the city and the consequent benefits to its citizens. Three of Mr. Alexander's paintings are at present in the collection of the Carnegie Institute while various private collections in the city have examples of his work.

Charles Stanley Reinhart, with whom John Alexander was associated as a student in Germany and later on the staff of Harper's, also became successful as an artist. Although Mr. Reinhart is represented in the Carnegie Institute collection by a painting, "Awaiting the Absent," he remained primarily an illustrator and was one of the men to build up a popular school of American illustration.

Pittsburgh had many painters, who like its first resident portrait painter, Chester Harding, became successful abroad and did not return to the city. Mary Cassatt, who is designated the "best" woman painter, was born in Pittsburgh. It may seem strange that one so closely associated with the great names of modern art should have come from Pittsburgh.

Another local woman who left the city and accomplished her work elsewhere was Mary Rogers. Miss Rogers' work was not known during her life beyond a limited circle. She studied abroad where she became interested in the work of the modernists when they

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were beginning to make group exhibitions. She worked against desperate odds and within the last two years of her life accomplished a remarkable amount of work. The public was not aware that she had lived until her memorial exhibition at the 1921 exhibition of the Society of Independent Artists in New York, six months after her death. Her ability as a water color painter has been favorably commented upon by critics and since that time her work has received official recognition throughout the country.

In Henry Ossawa Tanner, Pittsburgh gave a painter alien to the age. Mr. Tanner is the son of Benjamin Tanner, an African Methodist Episcopal bishop. I am told by one of his kin that the mystic quality in his paintings is characteristic of the man. He has succeeded in depicting biblical events in a truly aesthetic manner. While he has lived for years in Paris, Pittsburghers have an opportunity to see one or more of his works each year at the International. He is represented in the permanent collection at Carnegie Institute, at the Art Institute of Chicago, in the Luxembourg, and in many other public galleries. Another painter imbued with a religious feeling in painting, Augustus V. Tack, was also born in Pittsburgh. His paintings are of the spirit rather than of the history of religion. They suggest the poignant elements of the great Christian drama without the commonplace irrelevancies that frequently disturb one in the old masters.

Will H. Singer, who now lives in Norway, where he finds subjects to his liking, is a member of a family prominent in the development of the city. William S. Coffin, who is also devoted to the lyric landscape in art, came from Pittsburgh. He frequently paints in



"YOUNG WOMEN PICKING FRUIT," by Mary Cassatt.
In the Carnegie Institute Collection.

the Allegheny mountains not far from the village of Scalp Level. Charles Rosen is also a landscape painter who has sought more pastoral surroundings than Pittsburgh and is now painting in the Delaware River valley group which represents American landscape painting at its best.

Ernest Blumenschein left Pittsburgh about the time it began to grow from a leisurely town to a city crowded with the nations. He was not interested in the quiet beauty of the Pennsylvania landscape but traveled hither and yon, finally settling in Taos, New Mexico, where he found Indians untouched by civilization. He was one of the first to see the American Indian as other than

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"SUNLIGHT," by John W. Alexander. Awarded Medal of the First Class Fifteenth International Exhibition, 1911.

an ethnological or historical specimen and to make him decorative and symbolical.

Hugh Breckenridge, originally from Pittsburgh, is now in the ranks of the more modern painters and spends his time in the East. Leopold Seyffert is also from Pittsburgh and has painted a number of portraits here. Howard Hildebrandt is another Pittsburgher who frequently returns to the city. He has made a gallery of distinguished citizens in this district. Raymond Holland, who had unusual advantages for study and travel, is now resident in Darien, Connecticut. He has a delightful form of decorative narrative

that goes well with the tradition of Alexander and Singer.

The seeming diffidence towards art in Pittsburgh, with emphasis on practical affairs, was doubtless responsible for so many gifted men seeking opportunities elsewhere. Yet the greatest good came to the city ultimately through the intense concentration upon practical affairs by a man of vision, Andrew Carnegie. Pittsburgh was not the only city in America sending its young painters to other places, but Pittsburgh is now the only city in America where young painters can see what their contemporaries are doing the world over.

The special activities, which are recorded elsewhere in this issue, fostered various groups of painters. The group active in the 70's and 80's participated in the soirées of the Art Society. The School of Design and the Art Student's League developed talent and also gave a basis for art appreciation to many women prominent in the city. The Associated Artists made a success of their first exhibition chiefly through the efforts of Eugene Connelly, who secured the lobby of the Grand Theater as an exhibition gallery. Among the men known in this group may be mentioned F. G. Ackerson, James Bonar, William Boyd, Jr., Will Hyett, Ferdinand Kaufmann, and Charles Patterson. Christ Walter, the present president, has a poetic metier that has won him many patrons. The One Hundred Friends of Pittsburgh Art was founded for the dual purpose of showing the local painters that the people were interested in art and also to educate the future citizens to the fact that there are artists living and working just around the corners from their own homes.

The College of Fine Arts of the Carnegie Institute of Technology has already proven that painters can be

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trained in Pittsburgh. Among the group of unusually able young painters are Clifford A. Bayard, George Heppenstall, F. W. Metzkes, Vincent Nesbert, Leo P. Haso, W. A. Readio, Samuel Rosenberg, and Raymond Simboli. Malcolm Parcell has achieved national success with his portrait subjects, genre and mythological decorations. The school has also brought many artists to the city for its faculty, the late Arthur W. Sparks and the late August Zeller being in the first group of teachers. George Sotter trained many of the rising young painters from the Carnegie School. Charles J. Taylor, Edmund Ashe, Frank Bicknell, Joseph Bailey Ellis, Henry S. Hubbell, Walter Klar, Norwood MacGilvary, Berthold Nebel, and Eugene Savage have all been important as artists and as teachers. All of these men have contributed to building up an art life in the city that the general public is only coming to realize.

Fred Demmler, the most promising painter of his generation in Pittsburgh, was wounded when his company went over the top in the St. Mihiel Sector on October 31, 1918, and died two days later at Staden, Belgium. He studied painting in Boston and first exhibited at the Carnegie Institute International in 1914. The war made his plan of study in Europe impossible and after a short time in England, he returned to Pittsburgh. Fred Demmler was indomitable in his determination to be a painter. He painted constantly and his portraits foretell the power that was within him. His keen sense of justice, his unerring judgment and his ardent struggle to conquer the technic of painting that he might make a direct remark upon his positive ideals, are recorded in his work. His integrity, his staunch adherence to his purpose,

his talent, and his death place him in the company of Alan Seeger and of Lemordant, the tragic hero of France.

The women should be considered since it is not probable that they will enter into the special activities groups discussed elsewhere in this issue. While Mary Cassatt, Johanna K. W. Hailman and Mary Rogers are pre-eminent as the women painters native to Pittsburgh, who are known everywhere, there are a group of women artists who are serious workers and not casual dabblers. Mrs. H. R. Scully, one of the women who studied at the School of Design, has painted continuously, notwithstanding her many family and social obligations. Miss Minnie Sellers also paints quietly but persistently. She has studied wild flowers and makes intimate and charming sketches of them.

Alice Laughlin, who has not yet presented a special exhibition in the city, although she has exhibited single canvases here and in the annuals in the East, is one of the painters in town worth observing. She has ideas and is fast acquiring the necessary skill to present them in an original but disciplined manner.

Mary McAuley Carroll is another painter of originality. She has exhibited both here and abroad and through her work suggests the confusion of our time in a piquant idiom. Elizabeth Robb, whose work has a quality of vivid imagery, Elizabeth Rothwell, and Florence Newcomer are engaged in decorative studies. Mabel K. Day and Frances Orr are the outstanding figures among the local women in landscape work. They both achieve the positive and the real. Verona Kiralfy is a portrait and still life painter with a brilliant style. Anna Belle Craig is best known for her illustrations, which have appeared in books and

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magazines. Lillian Henius has been active in organizing the Cordova Club to encourage the women painters to work steadily.

Before completing the paragraphs upon the women artists, mention should be made of two sculptors, Gretchen Vandervoort Schoonmaker and Geneva Mercer. Miss Schoonmaker has done some fascinating garden figures while Miss Mercer has shown a versatility that promises to place her in the forefront of women sculptors if she progresses consistently within the next ten years.

There have been women in other fields of artistic endeavor in Pittsburgh who have been unusual in the quality of work achieved. Miss Euphemia Bakewell was a bookbinder trained under the finest modern masters. She was fortunate in finding in Mrs. Roy A. Hunt a pupil who eagerly applied herself to the difficult apprenticeship of bookbinding as a fine art.

In conclusion, one inevitably comes back to Pittsburgh itself as a subject for artists. Many men have been enthusiastic about the city and its environs. Sir Alfred East, who was in Pittsburgh several times, admired the landscape and painted Pittsburgh scenes. Fritz Thaulow, the Norwegian, also painted here. Hayley Lever has recently painted studies of the rivers and mills. Other men have done more informal notes on Pittsburgh, such as Rudolph Ruzicka in his woodcuts.

Colin Campbell Cooper made drawings here, notably one dramatic sketch from the South Side showing the Bluff. Thomas Wood Stevens has made etchings of many Pittsburgh subjects. Charles J. Taylor has penciled comments and Edmund Ashe is unceasing in his search for every conceivable aspect of the city. The city as Mr. Ashe has found it is a series of abstract designs of contrasts both brutal and lyric. Joseph Pennell gave his time in Pittsburgh to the industrial appearance of the city and formalized its smoke stacks into altar fires. Thornton Oakley, a Pittsburgher, and Joseph Stella have also played about the labor theme. A. H. Gorson, who lived in Pittsburgh for many years, made innumerable studies of the city's mills and rivers. Mr. Gorson has painted many nocturnes showing the drama of night in Pittsburgh.

The painter of Pittsburgh, however, has not yet come. Whether or not there will ever be one patient enough and gifted enough to comprehend the character of the city in its bewildering diversity and to express what he finds in the difficult medium of paint, is yet to be seen. Once in an exhibition held by the Associated Artists of Pittsburgh, there was a painting by a young man named William Wolfson that suggested the possibilities in Pittsburgh as a subject for a painter. It is, nevertheless, as elusive as its own art history.



SOME COLLECTIONS OF PAINTINGS IN PITTSBURGH

By WILL J. HYETT

EARLY in its history, Pittsburgh attracted the attention of celebrated painters of the day. This is attested by the large number of portraits of Pittsburghers by eminent artists which the Art Society was able to present at an exhibition in the Carnegie Institute in 1900.

Not only did the artists come to Pittsburgh to paint portraits but they were attracted to the city by its great natural beauty. This also accounts in a measure for the fact that many of the early local artists were landscape painters. In this connection, the names of Alfred S. Wall, George Hetzel, Jasper Lawman, and Joseph R. Woodwell come to mind at once. The natural picturesqueness of the district has long since vanished but it still holds artists spellbound. "Nothing like it exists in the world," exclaimed Raffaelli on his visit to Pittsburgh in 1899 and his remark was echoed by Lucien Simon when he came in 1922.

One of the earliest artists in Pittsburgh was J. R. Lambdin, a portrait painter of distinction. He was probably the city's first collector for it is recorded that he opened a gallery of paintings at Fourth and Market Streets in 1828.

The three early collections of paintings which seem to have had considerable merit for their time were those of Thompson Bell, B. Wolff, and John H. Schoenberger. The latter gentleman, who was a prominent iron manufacturer, lived in a delightful old house on Penn Avenue now occupied by the Pittsburgh Club. The gallery in it

was occasionally thrown open to friends of his family and to art students.

With the rapid growth of the city there came a growth in the appreciation of art which very naturally resulted in an increase in the collections of paintings. This was due in no small measure to the spirit of fellowship which existed between the rising leaders of industry in the community and the local artists. For years the young men, who afterwards became the great industrialists, met in the small gallery of J. J. Gillespie, which was lighted by four gas jets, to view the works of local artists, several of whom have stood the test of time. Several well-known collections of paintings had their beginnings in these meetings.

The catalogues of the General Loan exhibition in 1879 organized to aid the old Pittsburgh Library, of the exhibition held at the opening of the Carnegie Library in Allegheny in 1890, and of the Carnegie Library of Pittsburgh in 1895, give evidence of a good number of collections in the city. In these catalogues one will find the beginnings of Henry Clay Frick's great collection and paintings indicative of the collections of John Caldwell, Henry Kirke Porter, D. T. Watson, Charles Lockhart, J. J. Vandergrift, J. M. Schoonmaker, William Nimick Frew, Charles Donnelly, E. M. O'Neill, William Thaw, Herbert DuPuy, and many others.

The first important collection in the city was that of the late John Caldwell. Mr. Caldwell was a man of fine artistic taste and was the first Chairman of the Fine Arts Committee of the Carnegie



"SAINT ANDREW," by Peter Paul Rubens. In the A. M. Byers Collection. Photographed by courtesy of the A. M. Byers Estate.



"DANSE DES NYMPHES," by Jean Baptiste Camille Corot. In the A. M. Byers Collection. Photographed by courtesy of the A. M. Byers Estate.



"CONTESSA LERCARI," by Sir Anthony Van Dyck. In the R. B. Mellon Collection.



'THE WINDING ROAD,' by Theodore Auguste Rousseau. In the R. B. Mellon Collection.

Institute. In addition to paintings, his collection of Whistler etchings and lithographs are considered very excellent.

Contemporary with the Caldwell, comes the A. M. Byers, which is conceded to be by far the most important in Pittsburgh at the present time. It contains splendid examples of the English, French, Barbizon, Spanish, and early Dutch schools. Most of the important paintings in it were shown at the Carnegie Institute Loan Exhibition in 1907. In fact, the Byers paintings formed the basis of that splendid exhibition which was a review of the works of master painters of the last three hundred years.

Probably the next best known collection is that of Richard Beatty Mel-

lon. A few years ago Mr. Mellon acquired many of the works in the David T. Watson collection. Mr. Watson was an eminent lawyer of Pittsburgh, who directed that after his death his paintings should be sold and the proceeds devoted, with other money from his estate, to the establishment and maintenance of a home for crippled children. This collection has been known to art lovers for many years as one representing an exceptionally high standard and including works from the time of Van Dyke and Murillo down to our own time. Constable, Moreland, Reynolds, Gainsborough, Romney, Decamps, Courbet, Corot, Rousseau, Diaz, Tryon, Monet, and many other artists equally famous are included in the list of those represented. Pittsburgh was



"PASTORELLA," by Charles Sims. In the W. S. Stimmel Collection.

very fortunate in being able to retain this collection. This, however, was not true of the splendid Alexander Peacock collection, which was sold last year in New York City. It was particularly known for its paintings by distinguished contemporary artists.

Mr. Andrew W. Mellon, Secretary of the United States Treasury, and a brother of Richard Beatty Mellon, has been assembling a very notable group of paintings. These are at present in his Washington home. Another Pittsburgh collection at present in Washington is that of Mrs. Henry Kirke Porter and her daughter, Miss Annie May Hegeman. In it are a number of particularly fine paintings by John Alexander and William M. Chase, together

with examples of the modern French and Spanish schools.

Mrs. J. Willis Dalzell is the possessor of one of the finest collections in the city. It contains some splendid English portraits by Romney and Hoppner, "Lady Dearing" by Francis Cotes, which is probably the most important canvas in the United States by this artist, and examples of the work of Israels, Schreyer and Ziem. Mr. William J. Black owns a large group of paintings, most of which were done by contemporary artists. In the J. B. Finley collection, one will find such names as Diaz, Jacque, Cazin, Corot, Bonheur, and Mauve. The J. B. Laughlin group contains several modern Dutch paintings, a Ziem, a Wyant,

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"THE BEGGAR BOY," by Bartolomé Esteban Murillo.
In the R. B. Mellon Collection.

a Murphy, and an important portrait of Mrs. Hunter by Angelica Kaufmann. John Moorhead, Jr., has a large collection, and F. F. Nicola possesses some excellent examples of the Barbizon, Dutch, and English schools. Mrs. B. F. Jones, Jr., is the owner of three English portraits by Northcote and fine examples of the works of Sir Thomas Lawrence, Sir William Beechey, Harpignies, Van Mareke, Inness, Cazin, Redfield, and Lawson. Mrs. Henry R. Rea owns two Romney portraits of children, and Mr. Julian Kennedy has the famous English canvas, "The Storm," by Linnell. In the John Bindley collection are important canvases by Jacque, Cazin, Hemer, Wyant, Harpignies and Lhermitte. Willis McCook and Emil Winter both

possess collections to which they are adding some very notable works. The same is true of John L. Porter, who is particularly interested in contemporary paintings. William Flinn owns a number of important paintings and Herbert DuPuy, a member of the Fine Arts Committee at Carnegie Institute, who owns a collection of early English miniatures and a large number of rare art objects, is the possessor of a number of paintings and a splendid group of drawings by Old Masters. In the summer of 1908 Pittsburghers were given an opportunity at Carnegie Institute to see about forty paintings from the Charles Donnelly collection. It contains examples of the works of such artists as Cazin, Corot, Daubigny, Hoppner, Isabey, Janssens, Lawrence, Meissonier, Jacque, and Monticelli.

Undoubtedly the greatest impetus given to art in Pittsburgh was the opening of the Carnegie Institute in 1896. Many of the collections begun since that time have a very distinct relation to the International Exhibitions even as the Institute's own collection has. This is especially true of the splendid group of paintings owned by William S. Stimmel, some of the finest works in it being purchased from the various Internationals. Mr. Stimmel owns "The Bath" by Gaston La Touche, awarded Medal of the First Class in the Eleventh International, "Pastorella" by Charles Sims, awarded Medal of the First Class in the Sixteenth International, "The Village in Winter" by Edward W. Redfield, awarded Medal of the First Class in the Eighteenth International, "The String Quartette" by Richard Jack, awarded Medal of the Second Class in the Eighteenth International, and a notable group of paintings by the well-known Russian artist, Nicolas Fechin. Sixty-

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five of Mr. Stimmel's paintings were shown at the Carnegie Institute in the Founder's Day Exhibition in 1918. They aroused most favorable comment and deservedly so, for they show rare taste and a sense of fine discrimination on the part of their owner.

The Pittsburgh Athletic Club has a small but excellent collection, most of which were purchased from the Internationals. Other prominent collectors who are particularly interested in American art and who have important works purchased from Carnegie Institute Internationals and elsewhere are Joel W. Burdick, George Taber, Walter May, Edward H. Bindley, Peter Glick, II. Walton Mitchell, B. D. Saklatwalla, Charles D. Armstrong, John C. Wellington, George Matheson, Jr., Percival J. Eaton, and others.

An ever increasing number of people of Pittsburgh, some of even moderate means, are purchasing a few good paintings by contemporary artists. This is a very healthful sign and gives tangible evidence of the growing apprecia-



"MRS. SARA FOSTER," by Northcote. Owned by Mrs. B. F. Jones, Jr.

tion of art in the City of Iron and Steel.

THE ASSOCIATED ARTISTS OF PITTSBURGH

By CHRIST WALTER

President of the Associated Artists of Pittsburgh

THE Associated Artists of Pittsburgh had a very interesting beginning. It is the old, old story of "Tall oaks from little acorns grow."

In 1910, Harry Davis, an enterprising and civic minded theater owner of Pittsburgh, feeling that there was considerable artistic talent in the community struggling for recognition, invited all artists in the city to send their works to the Grand Theater for an exhibition. The result was amazing. The walls of the lobby of the theatre

and other available space was utilized for an impromptu exhibition of all kinds of paintings, good, bad, and indifferent, by local artists.

At the close of this exhibition, which was a great success in a number of ways, Eugene Le Moyne Connelly, who was associated with Mr. Davis, suggested that the contributors to the exhibition organize. This was done and Mr. Horatio S. Stevenson was elected President, Mr. Ferdinand Kaufmann, Vice President, and Eugene Le

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Moyne Connelly, Secretary. Mr. Connelly drew up the constitution and by-laws, which are still in force.

The Associated Artists of Pittsburgh owes a great debt of gratitude to Harry Davis and to Eugene Connelly for the beginning of the organization. During the second year of its existence, it was fortunate in securing for its president, James G. Bonar. Through his rare ability to mollify the temperamental differences which are usually found in an organization of artists, he succeeded in guiding the Association through a difficult period.

The works for the first few exhibitions were selected by juries of local artists. This system was soon found to have many disadvantages and gave way to a jury composed of three local artists and three outside artists. Some doubt was expressed as to the advisability of having outsiders select paintings for the local exhibitions but after the first trial, the new jury system was found to have great merits. It is true that it did disturb the affairs of the young organization but it only disturbed those things which were in the way of progress. The artists who were supposed to receive the prizes did not. The jury selected the works of real merit. This change gave the organization a position of stability and importance in the community.

This year for the Thirteenth Annual Exhibition, another innovation in the jury system, was tried. The organization felt strong enough to leave the selection of paintings entirely in the hands of a jury made up of artists from points outside of Pittsburgh. This jury was selected by the active members of the organization.

The first exhibition, as has been explained, was held in the Grand Theater. Since that time they have been held in the Carnegie Institute at the invitation of the Fine Arts Committee.

In 1911, the Association provided for three honors to be awarded for oil paintings regardless of subject. In 1919, the Art Society of Pittsburgh made provisions for an annual award of One Hundred Dollars for the most meritorious exhibit. In 1921, a friend of Pittsburgh art gave Five Hundred Dollars to be divided into three prizes, Two Hundred Dollars for the best landscape in oil, Two Hundred Dollars for the best figure subject in oil, and One Hundred Dollars for the best water colour. The Alumnae Prize of the Pittsburgh School of Design for Women of Twenty-five Dollars for the best painting by a woman, was established in 1920. A prize of Twenty-five Dollars in memory of Camilla Robb Russell for the best water colour, was established in 1921. The "One Hundred Friends of Pittsburgh Art," an organization whose activities are described in another article in this number, purchase works to the amount of One Thousand Dollars from each annual exhibition for presentation to the public schools. This has been a source of great encouragement to the Associated Artists and has done much to strengthen the exhibitions.

The Association has two purposes. In the first place it means to foster and to encourage any real artistic talent that is to be found in the community and in the second place, it strives to interest as many people as possible in art. To accomplish this latter, it makes its exhibitions as popular as is consistent with what is best in art. The Association has "fought the good fight" for some twelve years and has achieved a place of honor for itself in Pittsburgh. It has done its share in cultivating a field in which art can thrive and now confidently looks forward to the harvests that are to come.



Detail—City Arms—heroic bas-relief of façade of City-County Building, Pittsburgh, Pa. Charles Keck, Sculptor.

CIVIC ART IN PITTSBURGH

By GEORGE M. P. BAIRD

Executive Secretary, Pittsburgh Art Commission

THE creation of a beautiful city is the most difficult project in the realm of art. Even in those rare instances when it is possible to begin *de novo*, a medley of competitive interests renders the enterprise a vexing one: and when—as is usually the case—the established ugliness and civic inertia of an old city must be combatted, the assay is very hard and the rate of progress very slow indeed. In neither case is it possible to attack and solve the problem radically in accordance with purely aesthetic standards. Actual conditions—physical, economic, and social—the claims of public utility and convenience, the vested interests and ambitions of individuals and of groups, the *στασις* of habit, sentiment and tradition, and the ever-present perplexities of municipal finance, are factors in the problem which will not suffer themselves to be neglected. Civic art is never the simple and complete expression of a single aesthetic ideal: at best it is the component of the many diverse forces remaining after every favorable adjustment has been made.

Experience has demonstrated that private citizens and organizations, however intelligent and devoted *per se*,

seldom succeed in making the necessary adjustments. They may do valuable service in the formulation of plans, in bringing legitimate pressure to bear upon authority, and in educating the people to a realization of the need for civic comeliness; but their efforts are—in the nature of things—occasional, liable to partisan construction, and impotent either to enforce demands for improvement or to frustrate action inimical to progress. Only a permanent institution legally constituted, professionally competent, and clothed with adequate police power can hope to accomplish the desired results. Many of the larger American cities have realized this fact and have sought to provide continuous, expert, legal control of public art by the erection of art commissions as integral departments of government. Boston, New York, Philadelphia and Pittsburgh were the pioneers in this movement.

The Pittsburgh Art Commission was created by Act of the General Assembly of Pennsylvania in 1911, and has functioned continuously since that time. Credit for its creation belongs to the present mayor of the city, Hon. William A. Magee, who, during an earlier



Colonel Alexander Hawkins Memorial, Schenley Park, Pittsburgh. William Cooper, Sculptor.

term as chief magistrate, prevailed upon the legislature to pass it, and appointed the first commission. There are seven appointive members on the Commission, all of whom serve without compensation; and two ex officio members, the Mayor and the Director of Public Works. The personnel of the Art Commission at present is as follows: Edward B. Lee, John W. Beatty, Frederick Bigger, William Boyd, Willis McCook, William Larimer Mellon, Homer Saint-Gaudens, Charles F. Finley and William A. Magee. The law provides that the appointive membership shall consist of one painter, one sculptor, three architects, and two citizens not professionally engaged in the fine arts. Ex officio members lack the power to vote upon submissions.

The law under which the Pittsburgh Art Commission operates is unusually broad in scope. It gives the commission absolute jurisdiction in the acceptance, rejection, location, relocation, alteration or removal of all works of art which are the property of the city by purchase, gift, or otherwise, or which are placed upon property owned or controlled by the municipality. The term, "work of art," as employed in the Act, is construed to include all paintings, mural decorations, statues, sculptures, monuments, fountains, arches, ornamental gateways, and other monumental or commemorative works, all public buildings costing not less than fifty thousand dollars and all bridges costing not less than twenty-five thousand dollars. Unique fea-



Bridge head sculpture, "PANTHER." Panther Hollow Bridge, Schenley Park, Pittsburgh. Giuseppe Moretti, Sculptor.

tures are: specific provision for the increase and preservation of the amenities of streets, parks, and public places; the right to prepare plans and to submit ordinances designed to improve the appearance of the city; and the privilege of extending service to persons or corporations requesting advice concerning the design or embellishment of private properties.

The first duty of the commission is to sit as a critical jury upon art projects submitted by citizens, organizations, and municipal departments. These projects range in size and importance from a bronze marker or the design of a street lamp to an elaborate monument, a huge public building, or a million dollar bridge. Each submission is carefully studied in respect to its intrinsic merit as a work of art, its

fitness for the purpose intended, and its appropriateness to the proposed site. If found worthy, it is approved; if otherwise, it is rejected, or remanded to its source for correction and development. Although the commission never dictates specific design, and is not required by law to assist in the reordering of a rejected work, some of its most valuable services are rendered in voluntary advice and constructive criticism to sponsors of projects. This policy has made for a general elevation of standards and for a more enlightened cooperation on the part of the public.

Of course, many of the submissions offered are so hopelessly ugly, grotesque, or inappropriate that they must be condemned *in toto*. The rejection files of every art commission are rich in "horrible examples" of



Typical Boulevard Bridge, Pittsburgh, Pa. Stanley Roush, Architect for Department of Public Works.



Municipal Pool and Pavilion, Pittsburgh. Designed by Stanley Roush, Architect for Department of Public Works. Typical of five pools recently constructed.

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Detail—Bronze figures "NATURE MUSIC," Schenley Memorial Fountain, Schenley Park, Pittsburgh, Pa. Victor Brenner, Sculptor.

monstrous things which the city has been spared, but which—in precommission times—would have been erected to affront the sight and outrage the artistic sense of the community. The commissions are the guardians of the public eye, protecting the aesthetic rights of the citizen just as the officers of safety protect his life and property. They stand between him and the well meant but ill advised projects of naive donors who are so frequently the gulls of artistically unscrupulous monument-

merchants and of those self-styled sculptors whose talents lie in the field of commerce rather than in the realm of plastic art. Because of the art commissions there can be no recurrence of the barbarities in stone and the crimes in cast iron which were perpetrated upon our fathers in the decades following the Civil War, and which still survive to shame and trouble us. Whatever our civic sins may be, our children



Bronze Bust of William Pitt, Lord Chatham. Reid Dick, A. R. A., Sculptor (London). Presented to the City of Pittsburgh (1922) by the Sulgrave Institution (London).

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Robert Burns Monument, Schenley Park, Pittsburgh.
J. Massey Rhind, Sculptor.

may not justly charge us with this one. As Thomas Nelson Page so well said in a recent address, "*The work of the Art Commissions has been of immense service. They have saved us over and over*

again from becoming the butt of succeeding generations."

In the matter of public works the art commission insists that there shall be Beauty as well as the engineering virtues of safety, efficiency, and economy. It has demonstrated repeatedly that the difference between an ugly jumble of steel girders or clumsy concrete forms and a graceful bridge span or a dignified retaining wall is one not of added cost, but of art-trained intelligence applied to the given problem. It will have naught of the cheap and adventitious ornament which in striving to conceal defects, succeeds only in calling attention to them. It demands that Beauty which results from the rational and imaginative treatment of material, line, and mass in obedience to the established laws of architectural design.

Since its inception the Pittsburgh Art Commission has been working steadily for the artistic improvement of the city. Interested only in results, it has been content to labor quietly and to let the credit for achievement fall to whomsoever might desired it. The great Schenley Plaza Scheme—now nearing completion,—the achievement of architectural grace and dignity in the new Allegheny River bridges, the elaboration of plans for the development of the water front, the introduction of a staff of architects in the Department of Public Works, a programme of public education in civic art, and a service of advice for sponsors and designers of memorials, are but a few of the many constructive contributions which it has made and is making. A radical improvement in the design and character of public buildings, bridges, and monuments is evidence of its success and of its value to the community. The illustrations which accompany this article tell something of the story.

THE COLLEGE OF FINE ARTS

CARNEGIE INSTITUTE OF TECHNOLOGY

E. RAYMOND BOSSANGE, *Director*

IN a memorable address, Monsieur Jusserand, French Ambassador, referred to Pittsburgh as a city of "beautiful smokes." The artist's point of view, more or less present in every Latin, thus revealed itself in M. Jusserand. While the disadvantages of smoke in a large city, (and Pittsburgh is no worse than many others), are so fully realized as to be the source of many jokes in the press, the pictorial quality of smoke is seldom appreciated by our guests. An atmosphere constantly changing by day and night, infinitely varied in color and tone, giving to all our scenery unusual interest, is only one of the characteristics which make Pittsburgh particularly fitted for a College of Art. Our winding rivers, meeting dramatically at the apex of the city after flowing by sixty miles of mills, supply the picturesque incidents of river and canal life; the steep hills and deep valleys, the farms and woods, the tenements and ghettos in the flats or scrambling up the arid slopes; the millionaire palaces on the hills; the skyscraper in close contrast with the cliffs; a civic center with fine memorials and public buildings: all these contribute to make Pittsburgh one of the most interesting cities in the world.

Yet it is not only pictorially that Pittsburgh is unusual. No city possesses a more cosmopolitan population; and since the labor class is but little touched by American life and customs, we have local color of almost every variety. Pittsburgh is indeed the melting pot; but the melting has only just begun, and European customs and manners are found almost in their original state.

Here we have all grades and conditions of society, and therefore all problems of life.

The rapid progress of the able man means constant change and adaptation, and the rigid traditions and conventions which often hamper the European artist and art school are absent. The air is full of stimulating possibilities, the people are surcharged with ambition, new problems on every hand offer big rewards for success. Thus the painter finds here wonderful contrast, marked types, marvelous pictures of mines, mills and rolling country; and the decorator and illustrator, infinitely varied subjects—the shop, the farm, the city street, and varied incidents in the struggle for life. The dramatist discovers every problem, tragic or comic, in the different temper of the nations represented. The architect has new problems requiring new forms, new wealth to express, and plenty of local material. The musician has the contributions of all nations—folk songs, dances and the musical temperament of Southern Europe to help. The artist in the field of applied art finds pottery, metal and glass products, electric appliances to be beautifully conceived, and in every direction opportunity for the application of his art. What a chance for really great artists to generalize these things, to feel and express the soul and spirit of them, and to interpret Pittsburgh to the world!

The College of Fine Arts thus finds itself in the midst of an intensely stimulating atmosphere in which opportunity is always present. But the spirit of the past is by no means absent. The fine



The College of Fine Arts Building, Carnegie Institute of Technology.



Theater, College of Fine Arts, Carnegie Institute of Technology.



Sculpture Studio, College of Fine Arts, Carnegie Institute of Technology.

casts and paintings in the Carnegie Institute, the masterpieces in the collections of our citizens, our well supplied libraries, and above all the respect for the standards of the past which results from careful instruction, make our students familiar with the best the world has produced as they face the demands of the present.

Our policy differs from that of the usual art school or conservatory of drama or music, for we require a High School certificate for admission; and our students must devote a considerable part of their time to general studies. In this policy we have been pioneers. We assume that to become a useful artist a man must know history,

must be in direct sympathy with at least one other nation through its language, must know something of science and literature, and possess enough general education to have a sympathetic understanding of the meaning of life about him, its problems, ambitions, and traditions, and the longing of the people for happiness. Our history courses emphasize the spirit of the different periods, the ambitions and emotions which have influenced art, rather than dates, names and cold records of events. In short we require the general education of a bachelor of arts, as well as the fundamental technical training of the professional artist, before we award our de-



Technical Library, College of Fine Arts, Carnegie Institute of Technology.

gree. We try to fit our students for the career of an artist by broadening their sympathies and developing their social instincts.

We are different also in the fact that under one roof we are able to bring all the arts together. Thus we offer every student the opportunity to learn something about the other arts as he specializes in his own. The architect studying painting and sculpture, the musician learning the rhythm of dancing and the movement of drama, the illustrator drawing from the living model and the elements of design, each is surrounded by specialists full of enthusiasm in that allied field. Each borrows from the other suggestions of technic, of methods. They discover

general principles underlying all the arts. But above all, an atmosphere is created which makes an inspiring background for every course, an atmosphere in which the student is not ashamed to have emotions, and acquires the artist's point of view, his enthusiasm, his love of life and his fellowmen; and most important, an atmosphere in which one may develop imagination.

Our large faculty is made up of professional men and women, all masters of the technic of their specialty. We attach more importance to professional experience and to the ability to demonstrate and perform than to pedagogical knowledge. We offer several options in each of our six departments, and each option requires four years of work for



Exhibition Room—Class in Folk Dancing, College of Fine Arts, Carnegie Institute of Technology.

the average student. In architecture, we have a course for those who are primarily interested in design, and another for those to whom construction particularly appeals. In music, we have courses for the instrumentalist, the vocalist, the composer, the teacher, and the music supervisor. In drama, we prepare students as producers or actors, or we give them the fundamentals of playwriting. In applied art, we have courses for those specializing in crafts, in costume design, advertising design, interior decoration, and for those proposing to teach. In our Department of Painting and Illustration, our students may specialize in landscape, portrait or mural painting,

or may take a course in Illustration, which gives them complete experience in what is usually called Commercial Art. Our Department of Sculpture offers a thorough course in all phases of modelling from cast and figure, and later in original work.

We insist on the fundamentals. We believe that few are so blessed by nature as to become well-trained artists without drawing from cast, playing scales, doing diction exercises, or drawing the classic orders in architecture. Artists must be put through a series of typical problems progressively arranged, to acquire the experience of professional life. Our work, especially in architecture and painting, takes the

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form of problems capable of more or less individual solutions. In all cases we begin by studying the general scheme, the big motif or plot, as the French do at the *École des Beaux Arts*. The central theme is then developed, and the details studied and worked out, but always in harmony with the fundamental idea. As far as possible we relate these experiences to the past, so that our classic inheritance is intelligently appreciated and used. We are not interested in teaching one prescription, one method for one job, but rather in affording a general experience to make men and women approach competently any problem they may be called upon to solve.

While our scholastic requirements make it possible only occasionally to take boys and girls below the age of seventeen, we emphasize the necessity of starting students as young as possible, while the muscles are very flexible and the mind and senses most impressionable. In order to supplement the work done in the High Schools and to make the most public use of our facilities, we extend to certain selected High School students the privilege of coming to us every Saturday morning for exercises in the arts. These courses feed our regular four-year courses, and have the great advantage of bringing boys and girls into the atmosphere of the arts so that they may acquire the point of view, and develop the imagination of the artist.

Our building, with its great halls and vestibules, makes the realization of our endeavor not only possible, but comfortable and inspiring. The theatre which is used for dramatic performances, many concerts, and general lectures, is one of the best equipped little theatres in the country. In connection with it we have a green-room, several re-

hearsal rooms, a costume-making room, a scene-painting loft with counter-balanced frame, where the students paint scenery, and several property rooms. Our costume room contains about twelve hundred costumes, most of which have been made or remade by our students. The celebrated Poel collection of Elizabethian costumes and stage properties has become the property of this institution, thus enabling us to produce plays of that period in an authentic manner. Here our students learn all the phases of dramatic art. The big exhibition room gives us an opportunity to display the work of our students, and interesting loan exhibitions. The library on the main floor is well supplied with technical books, photographs, illustrations, and slides. Our Sculpture Hall contains a fine collection of casts. In the Hewlett Collection we have an interesting beginning for a museum of industrial art. Our Music Department has about twenty-five practice rooms; our Department of Architecture two large drafting rooms; our Departments of Applied Art and Painting and Illustration offer six studios, two drafting rooms, pottery, and jewelry workshops, and four classrooms. We provide about twenty faculty members with private studios.

We are therefore prepared to train artists of different types, and by combining the work of certain departments we can extend our program. Last year our Departments of Music and Drama produced three short operas in a creditable manner. We are now discussing a course in *belles-lettres*. At these operas and the many performances given by our Drama students (last year there were thirty-three plays and one hundred and forty-two performances), by our concerts and recitals, of which we



Foyer—College of Fine Arts, Carnegie Institute of Technology.

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had twenty-eight and our many exhibitions, we are in touch with perhaps sixty-five thousand people a year. Our large faculty exhibition in Carnegie Institute attracted about six thousand visitors. The Music Department supplies much music to the city. Students and former students play in churches, theatre, hotel and cinema orchestras, and in private entertainments. The Drama students direct the productions of plays in schools, clubs, and organizations of all kinds. Our architects spend their vacations and spare moments in the offices of architects down town. The Applied Art students are found in the decorator's stores, with printers or advertising agencies, and in many industries and others produce posters for organizations of many kinds.

The relation of the museum and the art school to the community in Europe and in the United States differs much. In Europe the museum results from a gradual accumulation by generations of collectors and by the nobility and the state. Some of the objects are placed in a museum for safekeeping and incidentally for the public benefit. Many of the schools in Europe have grown up about great personalities, and answer a demand from the art-patrons and municipalities or states, for artists to execute commissions. In the United States the museum or the School is frequently a pioneer. It must create a knowledge of and a desire for art, and awaken an appreciation of beauty and a longing for it, so that the part beauty plays in life may be understood, and likewise how life may be enriched through it. Thus is created the interest in art, and in artists to give it birth. Our schools not only supply a need, but do much to rouse it; and it is part of our work to arouse the desire for beauty.

The dominating importance of our mines, mills and industries make this city primarily a materialistic center. A large part of the population is occupied with raw materials. In such a center the need of art is all the greater because little of it finds its way into the lives of those who toil. Thus it is our duty to lift by our art the community out of its materialism, to contribute to its refinement and civilization, and by developing appreciation, by training as many as possible in self expression, to bring recreation and a higher form of happiness to its workers. In a restless city such as ours, art can perhaps do more than science to make the workmen feel that life after all is worth living even in the midst of smoke and noise and crowded tenements, if the hidden beauties are revealed by the artist. The people must be aroused to the possibilities of civic development and in our case to a new type of civic center, because in Pittsburgh Herron Hill stands where the civic center ought to be. Many unusual possibilities, some natural, others accidental results of industrial organizations, have been overlooked, which in time will contribute to the attractions of our city. In this great program our first aim must be to produce useful artists. Of course, art will not thrive without the collector, the art patron and the connoisseur; but our biggest task is to contribute the creative artist.

Pittsburgh must not represent in the public mind, the workman trodden down by the wheels of industry; on the contrary it should symbolize the triumph of man over matter, the mastery of the machine, and liberation and privilege through organization. This triumph will some day be expressed by works of art ranking in inspiration with the great cathedrals themselves.



"VERA," by Fred A. Demmler. Presented by the One Hundred Friends of Pittsburgh Art to the Public Schools of the City of Pittsburgh, in 1917.



"LOUISE," by Malcolm S. Parcell. Presented by the One Hundred Friends of Pittsburgh Art to the Public Schools of the City of Pittsburgh in 1918. This painting was awarded First Honor in the Annual Exhibition of the Associated Artists of Pittsburgh and later was awarded the Edgar Saltus Medal at the Spring Exhibition of the National Academy of Design in 1919.

ONE HUNDRED FRIENDS OF PITTSBURGH ART

By JOHN L. PORTER

IT is not so strange, that there are "One Hundred Friends of Art" in Pittsburgh, as it is, that this same kind of an organization does not exist in every city of ten thousand people, or more, throughout this broad land.

That there are one hundred persons in every reasonably sized city, whose interest in art matters amounts to more than a passing glance, and who would gladly have it known, by membership in any kind of an organization which had for its purpose the encouragement of all art development in the city, goes almost without saying; and, such a fact conceded, there only remains the necessity for some one to propose to half a dozen friends, the formation of an organization, and the work is over half done.

Many people admit that they know little or nothing of art, and ascribe as the reason for it that their early lives were so filled with being educated, and with the diversions of youth that they never had acquired a taste for art objects until late in life, and, then were not inclined to devote the time necessary to perfect their knowledge or capabilities for discernment. In consequence, the only appeal to such, today, of any paintings, sculpture, illustration or other work of art, is through its beauty of color, extraordinary conception, peculiarity of design, or some other like element.

How many people know anything about the real rudiments of drawing, the conception of a painting or sculptural group, the processes of their development, the methods of obtaining hundreds of shades in colors, the values of light and shade, the designing of a

monument or a public building, the landscaping of the surrounding property, the ingenuity necessary to the making of fine pottery and glassware, the subtleness of carving, the value of decoration and a hundred and one other things equally important? We venture to answer the above by saying, "Not one per cent of our population."

Under such circumstances, any movement looking to the raising of this percentage is entirely justifiable, and thoughts like these were responsible for the formation of what seems to be the pioneer effort in this country for bringing the artist to the child in the Public Schools, where daily contact with art objects must, eventually, leave some kind of an impression upon even the most stupid and unobserving.

What has been accomplished in Pittsburgh along this line may prove interesting reading to the readers of ART AND ARCHAEOLOGY.

Early in 1916, the writer sent letters to about five hundred of his friends importuning 99 of them to join him in a voluntary organization, in which each member would agree to donate ten dollars a year, for five consecutive years, in order to establish a fund of one thousand dollars, annually, to be used for the purchase of paintings from the Annual Exhibition of the Associated Artists of Pittsburgh.

This plan had for its principal objectives: the quickening of the local art efforts, the formal recognition and approbation of the local art association, the incentive for all artists to join the local association, thereby securing an opportunity to have their works displayed, and possibly purchased by the



"CURTAINED WINDOW," by W. A. Readio. Presented by the One Hundred Friends of Pittsburgh Art to the Schools of the City of Pittsburgh, December 1921.

One Hundred Friends; and more especially the opportunity presented for, some day, being able to point with pride to the fact that their paintings were in a permanent collection.

"Permanent Collection!" What an incentive to the artist! The goal of all art workers' ambitions and the agent of fame, through which a record everlasting, is made of one's efforts while resident on this plane of life's journey, and a record after tomb-stones have vanished, which tells one's success to the succeeding aeons.

That we should look to perpetuating this effort through some medium whose

functions were closely allied in some manner to the municipality, thereby insuring continuity of interest, was conceded, and when the Public Schools were chosen as the medium best adapted for our purposes, the plan was most heartily commended from all sides.

Imagine if you can, for a moment, the effect of this movement upon our community. Can art appreciation be taught at any better period in life than when the youthful eyes and mind are in their most impressionable and temperamental years? Can squalor exist in the surroundings of the children



"A BUCKS COUNTY LANDMARK," by George W. Sotter. Presented by the One Hundred Friends of Pittsburgh Art to the Public Schools of the City of Pittsburgh in 1918.

brought into daily contact with beauty?

In bringing art to the Public Schools we are creating standards unconsciously and that these standards are indelibly fixed, is becoming more apparent each year through the increased attendance at our Exhibitions.

The result of the first six years' efforts of the "One Hundred Friends" is a collection numbering 28 paintings by 22 artists, and so important are many of them that they are frequently sought by the Art Museums of the country for exhibition purposes.

That the Public School Collection of Pittsburgh, given by the *One Hundred*

Friends of Pittsburgh Art, may some day contain paintings of exceptional value is not only a possibility, but judging from its present importance, a probability, and who can tell but that its influence will have much to do with producing some day, one of the world's greatest artists.

Who can measure the value to the unborn generations of Pittsburghers? Many masterpieces have come from less auspicious beginnings and they did not have the advantage of having been selected in their day, as being even worthy of preservation and of a place in a permanent collection.

THE ART SOCIETY OF PITTSBURGH

By EDWIN Z. SMITH

DURING this coming winter of 1922-23 The Art Society of Pittsburgh will celebrate the 50th anniversary of its organization. In its constitution will be found the declaration that it was founded for the "purpose of cultivating and promoting music, painting and other fine arts among its members and the public at large." At this half-century milestone of its existence it may be interesting and profitable to note how far this expressed program has been carried out and in what ways the development of artistic taste in Pittsburgh has been encouraged and assisted by the Society. Its history, from a small, informal group of people who loved the more beautiful things of life, to the present large and constantly increasing membership of many hundreds, has been often told, and the achievements of the Society on the musical side of its activities are well known and thoroughly appreciated.

Undoubtedly, no musical enterprise has had so permanently an inspiring effect upon this community, nor proved so fruitful of splendid and far-reaching results, as its establishment and maintenance for fifteen years, of the Pittsburgh Symphony Orchestra. Alas! that its existence is, for a time, suspended; and hasten the day when this city may again boast of this crowning evidence of true musical culture! But while the importance and usefulness of the Society as friend and promoter of good music is well recognized, its cultivation of the other fine arts is not so well known. In its early days the number of its members respectively interested in music and painting was

about the same, and its bi-monthly meetings were equally enlivened by programs provided by its musical associates and by the exhibition of paintings executed and hung by the artists of its membership. In later years, however, as the Society grew larger in members and wider in horizon, the two interests were separately provided for, and from the time of the completion of the Carnegie Institute in 1895, practically all its concerts, receptions and exhibitions were held in the various halls and galleries of that hospitable building.

On the side of pictorial and plastic art, the activities of the Society have taken a wide range and, it can with confidence be said, have had a large influence in the germination and blossoming of the art idea in Pittsburgh. The following list of exhibitions, taken more or less at random from the archives of the Society, demonstrates the catholicity of its interest and the judicious excellence of its selections.

Of the early exhibitions, one of the most important, from both the historical and artistic points of view, was a loan exhibition held in 1900, of portraits in oil of former prominent residents of Pittsburgh and vicinity. Necessarily there was no attempt made to conserve the highest standards of art, but there was, nevertheless, much good artistic work shown and the exhibition was very popular and successful. Among the local painters represented were many such well known names as Lawman, Wall, Dalby, Blythe, King, Waugh, Wilson, Leisser, Poole, Hetzel, Walz and Foerster—most of them now deceased; and there were many works of such non-resident

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artists as Darley, Romak, Delmain, Sully, Huntington, Strickland, Johnson, Munzig, Hildebrand and others. Almost all the prominent and pioneer families of this section were represented among the subjects of these portraits.

In 1908 a fine collection of water colors by American artists was exhibited, and during the season of 1910 there was an exhibition of small bronzes, of great merit, by American sculptors; and, with it, a show of Joseph Pennell's etchings.

In the winter of 1911, an exhibition of the paintings of John W. Beatty, then Art Director of the Institute, was opened with a reception to the artist; and, in the same season, there was a second exhibition of water colors of American painters.

In 1912 an exhibition of the "Artistic Industries" of this country was assembled and shown from February 21 to March 13. Such exhibitions as this have in them possibilities of great usefulness, in propagating a correlation of the artistic and the practical. Their selection and arrangement exacts a very great amount of arduous labor, but no exhibitions are more valuable, suggestive and artistically productive.

In 1913 another fine exhibition of small bronzes, collected by the National Sculpture Society, was held, and in the spring of 1915 a collection of the unique and interesting paintings of Odelon Redon was shown.

The season of 1916-17 was marked by a striking exhibition of the work of Leon Bakst, and during the same winter there was a third exhibition of small bronzes by American sculptors, also a show of lithographs, pastels and portraits by Albert Sterner and another of lithographs by members of the Senefelder Club.

In the Spring of 1917 was given an especially noteworthy exhibition of water colors from the American Water Color Society; and with it, a very interesting collection of works of American illustrators.

For art exhibitions of such varied interest and high standard as the examples mentioned, the Art Society has stood sponsor and it has, in addition, from time to time arranged many lectures, by distinguished artists and critics, upon subjects germane to the various branches of art. It has established an annual prize in connection with the exhibition of paintings of the Associated Artists of Pittsburgh and was largely responsible for the erection of the Russell Hewlett Memorial, a fund collected and named in honor of a deceased president of the Society, the income of which is devoted to prizes and honorariums to artists and art students.

It may safely be said that the general effect of the Society's activities outlined above, has been widely educational and artistically inspiring; and a very great deal of credit is due to this disinterested body, through whose instrumentality so many admirable examples of the beauty, grace and excellence of pure art have been brought to the vision of the people of this city. During the past few years the Society has been placing more and more emphasis on the musical side of its work. It is true that other organizations have supplied a number of the minor exhibitions through which it was accustomed to pay its debt to the other branches of art. It is a matter for regret that its policy has, perhaps of necessity, been so changed and it is to be hoped that it may revive its interest and activity in this fine and useful part of its appointed program.

ARCHAEOLOGICAL NOTES AND NEWS

General Meeting of the Archaeological Institute of America

The twenty-fourth General Meeting of the Archaeological Institute of America will be held in conjunction with the American Philological Association, the American Historical Association and the American Association of University Professors at Yale University, New Haven, Conn., December 27-29, 1922. The Annual Meeting of the Council of the Institute will be held during this period. Members of the Institute and others who wish to present papers at the meeting are requested to inform Professor David M. Robinson, General Secretary, Johns Hopkins University, Baltimore, Md.

Museum of the American Indian, Heye Foundation, Officially Opened

The Museum of the American Indian, Heye Foundation, which has occupied the large and impressive building at Broadway and 155th Street for the past six years, was officially opened November 15, 1922, at a notable reception. Representatives of the Government and of Museums throughout the country passed through the large exhibition halls and viewed the 1,800,000 specimens typical of the Red Man's culture. As the collections are gathered from every portion of the three Americas, the Heye collection has both a national and international significance. This is the only institution in the country devoted exclusively to the records of the races which inhabited this continent prior to 1492.

The Archaeological Institute of Yucatan

An organization, called the Archaeological Institute of Yucatan, has recently been formed in New York to carry out a vast plan of exploration and archaeological work in the part of the Yucatan Peninsula which was settled a thousand or more years ago by the Mayas, who had the highest civilization of the Western Hemisphere until it was destroyed by the Spaniards in the sixteenth century. R. A. C. Smith was elected President, and John S. Prince, Secretary. William Barclay Parsons is the Chairman of the Executive Committee and the New York Board of Directors includes Edward L. Doheny, Marshall H. Saville, C. W. Wickersham, Minor C. Keith, Clarence L. Hay, Stansbury Hagar, John F. Barry, Charles D. Orth, Jerome S. Hess, R. de Zayas Henriquez, Benjamin F. Gates and Raymond E. Jones. Felipe G. Canton of Merida, Mexico, who has been active in promoting researches in Yucatan, was elected an honorary President.

A large party of scientists and business men will make the trip from New York to Yucatan next February and make an inspection of Uxmal and Chichen-Itza, the two greatest Maya cities thus far opened up. The Carnegie Institution and other foundations are expected to resume excavation and research work in Yucatan at an early date.

American School at Athens Notes

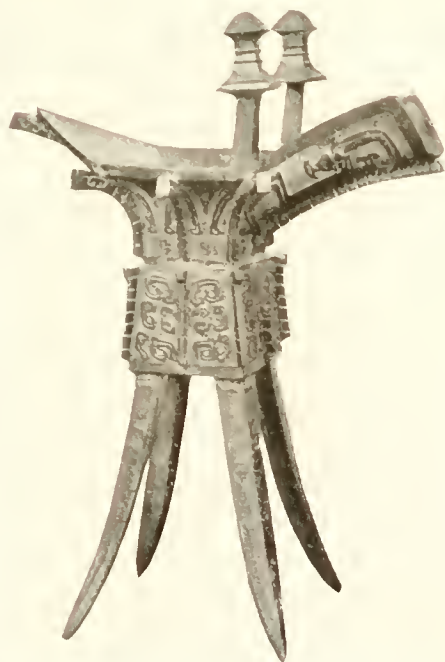
A supplementary campaign of excavations was conducted by the School at Zygouries, near Mycenae, toward the end of the summer. The object of the excavations was to secure more information as to the extent and plan of the potter's shop uncovered last year (see the May number of ART AND ARCHAEOLOGY) and to find the Early Helladic cemetery. Both of these objects were realized. The potter's shop was found to be a large building with a corridor and three rooms in addition to those previously excavated. In one of these rooms was brought to light another large store of pottery consisting in this case chiefly of large craters of the late Mycenaean period.

The cemetery, on a hill some distance to the west of the site, proved to have been used continuously through all periods. Three Early Helladic ossuaries were discovered. In one, a shallow oval depression partly covered by a natural ledge of rock, lay 15 skulls and quantities of bones not in order; in another 12 skulls, and in the third three. The objects found in the graves, including pottery, were scanty and simple; but two interesting gold ornaments came to light.

Graves of the Middle Helladic period and two Late Helladic chamber tombs were also found, producing a considerable amount of pottery. A Geometric vase in a railway cutting near by yielded a bronze ring and two vases. No undisturbed Classical Greek graves were uncovered, but more than thirty shaft-graves of late Roman times were found. From one of these came a bronze coin of Constantius Gallus, on the evidence of which these graves may be dated in the middle of the fourth century of our Era.



Square Bronze Vase—Type fung tsun—Chou Period (1123–247 B. C.). The most important Archaic Chinese Bronze known.



Square Bronze Goblet—Type fung kia—Shang Period (1783–1123 B. C.). Probably the only one of its type in existence.

Archaic Chinese Bronzes

According to Dr. Berthold Laufer, head of the Field Museum of Chicago, the collection of archaic Chinese bronzes, owned by Parish-Watson & Co. Inc., and now on exhibition in their galleries, "easily takes the lead and foremost rank in quality among any gatherings of bronzes that have ever been permitted to pass the borders of China."

The collection includes five superb examples of the Shang period (1783–1123 B. C.), four specimens of Chou bronze art (1123–247 B. C.), and one Han piece (206 B. C.—220 A. D.).

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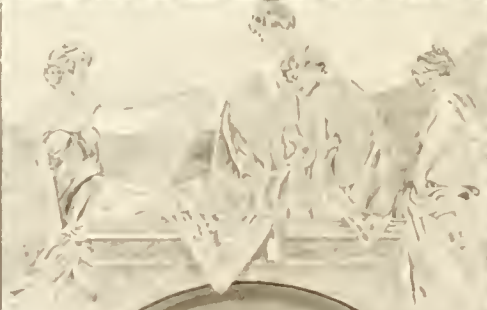
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